

The  
Complete Philatelist

Fred J. Melville



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**THE COMPLETE PHILATELIST.**

# PHANTOM PHILATELY.

A Descriptive List  
of Stamps that are  
not what they seem.

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by

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*President of the Junior Philatelic Society.*



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The Philatelic Institute,  
26, Plumstead High Street, S.E.18.





## PREFACE.

THE message of this book is “Collector, know your stamps.” “The Complete Philatelist” is not the proud owner of the largest collection; he is the amateur who has the understanding of stamps and the appreciation of them as objects of deliberate study. The amateur collects to enjoy, not merely to possess, and knowledge of stamps is the basis of his enchantment.

The fascination stamps have for the collector springs from divers sources. The chief interest arises from the associations of stamps. That these “scraps of paper” have played so large a part in the social and commercial development of all nations gives them their highest significance. They reflect the spreading of cheap and regular communication—local, national, and world-wide. The postage stamp proved a simple check on post-office accounts, effecting a vast economy in postal administration; thus it changed the posts here and everywhere from being a luxury for the rich into a blessing for all.

To the student, stamps yield a fertile field for investigation into the processes of their manufacture, the variety and significance of their designs and colours, and the history of their issue and use. The uninformed may be excused the thought that such printed trifles had called forth little ingenuity or skill in the production, but the Patent Rolls and other records show in what large measure inventiveness and scientific investigation have played their part in the perfecting of stamp manufacture and in rendering the finished stamps immune from counterfeiting and fraudulent manipulation.

Of all collectible objects, stamps are the most convenient to preserve; they require little house-room, and so may always be at hand. This is a contributing factor to the financial stability of Philately, for a stamp, whether

it be an inexpensive "Penny Black" or a precious "Post Office" Mauritius, can be sent across the world in an envelope. It may be sold or exchanged as easily in Tokyo as in London. Of few recreative pursuits can it be said, as of stamp-collecting, that you can have the pleasures of the pastime for years, and then, if need be, recover all you spent on it, with, if your collecting has been judicious and informed, a substantial return on the investment. The stamp album is a savings bank which pays a double interest in pleasure and profit.

In concluding these introductory remarks, I may quote an experienced and distinguished amateur, Mr. W. E. Image, F.R.C.S., B.-è-L. (Paris), who said:

"I am indebted to the study of stamps for much amusement, for much knowledge, and many friendships. During the troubles and sorrows of life they have afforded me many a happy hour when nothing else seemed to interest me. I have never wished to seek any other amusement. They were always faithful to me and on the spot."

FRED. J. MELVILLE.

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The perforated title labels on the front cover have been produced on a "Grover" Perforator as used for British and other government stamps.

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Mr. & Mrs. J. L. Johnson  
1000 Madison Avenue  
New York City

The 10 and 2-cent postage + manuscript total together. This envelope sold for \$10,000 in 1972.

# The Complete Philatelist.

## CHAPTER I.

### THE GRAMMAR OF PHILATELY.

What Philately is—The Parts of a Stamp—The General Lines of Variation in Stamp-issues—Paper—Design—Gum—Margins—Additions to Stamps.

**P**HILATELY is stamp-collecting, with understanding. It is the study of stamps and their associations; it concerns itself with each of the several parts of a stamp, and the inflection of those several parts in relation to each other. More broadly defined, Philately is “the collection of, and knowledge appertaining to, postage, telegraph, and revenue stamps issued by Government authority, or by the enterprise of *bona fide* letter-carrying, general carrier or telegraph companies or concerns.”\*

It is my purpose in the present chapter to state briefly the main principles of the grammar of Philately, introducing the reader to the chief parts of a stamp. It is the study of the comparative variation between these several parts in otherwise similar stamps that constitutes an important basis for most of what is strictly philatelic,

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\* Constitution of the Junior Philatelic Society, London, Art. 1, Sec. 2.



and much of what is historical, knowledge of stamps. The parts are:—

I. Paper.

1. Colour, tone, opacity, transparency, substance, texture.
2. Watermark.

II. Design.

1. The drawing or subject.
2. The character of the impression.
3. The colour of the impression.

III. Gum.

1. Colour.
2. Quality.

IV. Margins or Gutters.

1. Absence of special provision for separation. ("Imperforate.")
2. Perforation or rouletting.

Each of these parts of a stamp is capable of considerable sub-division in directions of possible variation, but the chief inflections with which we need concern ourselves at present are those enumerated, and upon each of these it may be remarked incidentally that, as any erudite philatelist would readily realise, a complete and considerable monograph might be based. It is necessary, however, to set our ground-work within measurable limits, and I shall endeavour to explain the general character of the chief variations in the above-named parts, premising that the smallest variation in any one or more details may play an important part (1) in the derivation of new knowledge, (2) in the allocation of a stamp to its correct place in the chronology of a country's stamp-issues, and (3) in safeguarding the collector against reprint, "fake," or forgery. The point may be still further emphasised to the collector with "an eye to business," when it is pointed out in this way: Two

stamps may be "as like as two peas," and yet one may be as common as hops in Kent and the other as rare as trees in Pomona. The extent of variation may be so slight as not to be immediately apparent, except to the student who has made a practice of detecting these inflections in the parts of stamps; it may be in the texture, tone or quality of the paper; in the watermark; in a slight deviation in the drawing of the subject; in the character or quality of the impression; in the tone of the colour; or in one of many matters connected with the production of the stamp, most of which, however, fall within the scope of the table I have set out above.

It behoves us, therefore, to see along what general lines the parts of an adhesive stamp may undergo inflexions which are of importance to the collector.

As every collector is aware, paper may be either without colour ("white") or coloured. It may be coloured in the course of its manufacture by the introduction of colouring matter in the pulp stage, or it may be coloured (on one or both sides) by an after-process resembling certain forms of printing. So-called "white" or "cream" papers may exhibit a tone or tinge (sometimes intentional, but often accidental), and variations in this may at times distinguish one period of stamp manufacture from another. Opacity or transparency in paper are opposite qualities, over which the collector consequently need not experience any difficulty. It is when we come to consider the texture of paper that we find the variations more technical than superficial.

Paper is made from rags, wood, straw, and other bases by processes of boiling and digesting the material into pulp, and as a matter of course the quality of the paper has much to do with the character of the base. But these qualities are mostly obvious, and may be very readily distinguished. The pulp in liquid form is converted into paper by flowing on to a finely-woven surface of wire. In hand-made paper the area of the wire cloth

is enclosed in a mahogany frame, the whole being dipped into and withdrawn from the pulp in such a manner as to leave a thin coating of the pulp on the wire surface. That thin coating becomes in time a sheet of paper, and it derives its own texture from that of the wire cloth on which it was formed. Should there be designs fashioned in wire and sewn on to this cloth, those designs will be found watermarked in the paper.

In machine-made paper the pulp is flowed on to an "endless" web, and while still in its partly-formed state its texture and watermark (if any) are imparted to it by a cylinder (the "dandy-roll") the periphery of which is covered with wire cloth. On this wire-cloth cylinder (which revolves as the gradually forming paper is travelling with the "endless" web) the designs fashioned in wire, or stamped out of brass or similar material, are sewn to produce any required watermark.

Now it should be borne in mind that in our references to the texture of paper, we refer to that effect (apart from watermark) which is produced by the wire cloth of (a) the mould, in hand-made paper, or (b) the "dandy roll" in machine-made paper.

There are two chief classes of papers to be distinguished by their texture, viz., *wove* and *laid*. A paper is said to be *wove* when its texture appears evenly interwoven after the manner of cloth, the lines of the wire having been finely interlaced in cloth-fashion; such paper generally shows no obtrusive texture, and only when magnified does one distinguish the tiny specks or interstices formed by the crossing of the woven wires. It may be noted, however, that magnification is not necessary to readily recognise (from its absence of more pronounced texture) the fact that a paper is *wove*; it is sufficient to hold it up to the light and look through it. *Laid* paper is formed when the "wire" is laid in regular lines running parallel (and not interwoven), though as a support to the lines of the wire in the mould or dandy-

roll they are actually crossed at wide intervals by tying wires ("waterlines") which may be distinguished in the resulting paper.

There is nothing like seeing the two classes of paper side by side, and if you have a current stamp of Great Britain you will, on holding it up to the light, detect the web of a *wove* paper, whilst examples of *laid* paper may be found in the stamps of Russia up to 1908. This book is printed on *wove* paper, and the *wove* texture may readily be seen in both the classes of paper used, *viz.*, for text and plates.

Examples of *laid* paper in general use may be found in many forms of notepaper and other stationery, though the use of this paper is not now extensive for postage stamps, as the laid lines are liable to obtrude and interfere with the appearance of the printed impression.

Other special kinds of paper deriving their distinguishing features from the wire are: *bâtonné*, in which there are spaced watermark-lines as a guide in writing, a paper which may be either *wove bâtonné* or *laid bâtonné*, according to whether the main texture (apart from the watermark lines) is *wove* or *laid*; and *quadrillé*, in which are horizontal and vertical watermark lines crossing each other to form squares or rectangles.

Other papers, known by more or less obvious characteristics, are native papers, e.g., *Chinese*, *India*, and *Japanese*; special papers, e.g., *Dickinson silk-thread* paper (having lengths of silken thread, coloured or plain, embedded in the paper), *double* paper (having two laminæ of paper joined together to impart two different surfaces to the resulting paper), *granite* paper (showing coloured fibres similar to "Silurian" note); a variety of *safety* papers of various kinds, conceived with the object of frustrating forgery, or the illicit cleaning and re-use of stamps which have already done duty; and *pelure* paper, which term appears to have a special hold over the philatelist, and implies a thin, hard, tough and semi-transparent

paper, usually of a greyish tint.

*Coated* or *enamelled* papers have in recent years played a considerable part in stamp production: they are papers which may be of any class or texture, so treated afterwards as to give them a surface of a more or less sensitive nature, at the same time adding to the brilliance of the printed impression—a brilliance which it will early be discovered by the tyro is easily lost by handling the stamps or allowing them to rub against the pages of a bulky album. The term *chalky* paper, now in common use among philatelists, refers to all the British and most of the foreign stamp-papers of this class.

From the “*wire*” which gave us the texture of the paper we also derive the watermark, if any. This is *not* (as I read recently in a guide for the unfortunate “young collector”) “made by very small jets of water directed on the stamp, which washed away minute fragments of the paper,” but is effected in hand-made paper by the perfectly natural method of allowing the pulp to form itself into paper on the wire cloth on which the watermark designs are sewn. In machine-made paper the designs are sewn on the wire cloth which covers the circumference of the dandy-roll, the carefully adjusted weight of which, as the cylinder revolves, imparts to the partly-formed paper all the markings both of texture and watermark. The watermark devices may be simple or elaborate, but primarily they belong to the paper, and not necessarily to the stamp.

Some papers which have been used for stamp-printing have had one large device watermarked in the sheet, part of which may become associated with all or only some of the stamps ultimately printed thereon. Other papers, and more customarily in stamp production, have a small device numerously repeated at regular intervals, so that a complete device shall fall to the lot of each unit in a sheet of stamps. This system has long been in vogue for watermarked stamps, and yet it has disadvantages

in that the stamps and the watermarks are not always in register.



FIG. A.—India, 1854—Sheet Watermark.

To overcome this, in modern stamp production the small devices are sewn more closely together, with more devices to the sheet, so that instead of each stamp having one watermark device, it now has parts of several. This gives us three classes of watermark, which we can classify as follows:—

- (1) Watermarked in the sheet. (Fig. A).
- (2) The Single Watermark (one stamp, one mark). (Fig. B).
- (3) The Multiple or “all over” Watermark (parts of two or more marks to each stamp). (Fig. C).



FIG. B.—Single  
CA Watermark.



FIG. C.—Multiple  
CA Watermark

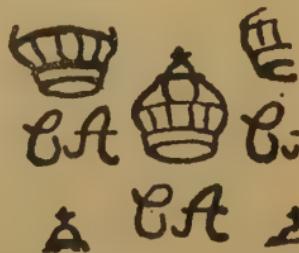


FIG. D.—Script C.A.

In our Georgian issue of British stamps we have, in the Royal Cypher mark, two forms of the multiple. In

the earlier form the devices were arranged in alternate rows. (Fig. E).

In its second (revised) form, the watermarks are re-



Fig. E.—Royal Cypher Multiple.



Fig. F.—Royal Cypher “Repeated.”

peated in vertical chains. (Fig. F). The use of Script letters instead of Roman has been adopted (1921) in the Crown Agents’ watermark for stamps of the British Colonies. (Fig. D).

Now we may pass on to the variations in design and impression. Changes in the design, where they are radical, are obvious enough, but it frequently happens that quite minor details are altered for reasons of high significance. In this connection we use the term “type” to denote a particular design, and in the event of a redrawing of an already issued design we separate the original and the redrawn stamps as “Type I.” and “Type II.” Where changes of factors other than the design are concerned, *e.g.*, colour, paper, etc., the stamps are said to be of the same *type*, which is to imply that the design is identical, whatever may be the differences of colour, paper, watermark, perforation or gum. Similarly, a design used for a number of denominations in a series, or commonly used for a group of colonies, may be styled a “type,” *e.g.*, the “Peace and Commerce type” of the French Colonies, and the several “De la Rue types” for the British Colonies: these latter, however, play so considerable a part in the economy of Colonial issues of stamps that they are also classified according to the “key-plates” which are used for printing them.

To take an example within easy access of every beginner, the first penny stamp of King George's reign in Great Britain, the "Lion" design, is well-known in its two types. Type I. (Fig. G) was the original form with



FIG. G.—Great Britain, King George. Type I.



FIG. H.—Great Britain, King George. Type II.

the albino, and, as it was alleged, half-starved lion; Type II (Fig. H) was the same design improved by redrawing, the lion being fattened up by shading its body, and various other minor improvements effected.

Where only slight alterations have been effected on the original engraved die, or on a mechanically-produced *replica* from that original die, we class the resulting stamps from the original and the improved or altered die as "Die I." and "Die II." respectively; in this case the implication is that there has been no redrawing of the original design, only the removal of, or additions to, parts of the design on the die to improve its reproducing or printing qualities, or to correct any slight inaccuracies.

The impression of the design may vary by reasons of change of process of printing, change of printer, or by the process of wear on the printing plate. To account

for the first, we must examine briefly the qualities produced by the different processes of printing stamps, which are chiefly (1) intaglio-plate printing or sideography, (2) surface printing or typography, (3) lithography, and (4) embossing.

(1) An intaglio-plate has the lines of the design sunk in the manner of the copper-plates used for visiting cards; the ink is rubbed into these lines, and before the impression is taken the superfluous ink is cleaned off the smooth level surface, leaving the ink only in the incised lines. The paper, applied in damp state and under pressure, takes up the ink from these incised lines, and the details of a design printed in this way stand up slightly from the paper. If you pass your finger over the inscription of an engraved visiting card you will feel the raised lines of the inscription; generally, also, you can *see* that the lines stand up from the surface of the paper. This characteristic, with the generally fine quality of the impression, denotes a stamp printed from an intaglio plate, sometimes styled "recess-plate printed" or "line-engraved."

(2) In surface printing or typography, the printing parts of our design are in relief; they are uppermost on the plate and receive the ink on their surface, which ink is imparted by contact with the paper. The effect of contact and pressure in typography is thus opposite to the effect of printing from recess-plates, the tendency being for the printing lines to indent the paper with the lines of the design, and often the impression shows through to the back of the paper.

(3) In lithography or planographic printing, the lines of the design are on a plane with the stone, or metal surface of the plate; they produce neither raised nor indented lines in the printed product, which consequently has a flat appearance. A lithographed stamp is generally a poor production compared with one printed from an intaglio plate.

(4) The general characteristics of *embossing* are sufficiently known to be readily recognized.\*

Of the four methods named, the first and third overlap considerably in the history of stamp production; stamps, which on their first appearance were printed from recess plates, have afterwards been reissued in the same designs but produced by lithography, and *vice versa*. Thus, it behoves the collector to be able to tell which belongs to the intaglio series and which to the lithographed series.

Similarly, an intaglio-printed stamp may be replaced by, or may replace, a surface-printed stamp in the same design, though in this case there is generally more apparent variation, due to the totally opposite characters of the two processes. 'Surface printing and lithography do not overlap considerably in stamp production, but the utility in being able to distinguish between these two processes will become apparent when it is mentioned that many surface-printed stamps have been and still are counterfeited by lithography.

Another phase of variation in impression is due to the comparative wear and tear of the printing plate. In intaglio work on copper the "worn plate" is of frequent occurrence, and a stamp presenting an impression from which parts of the design may be missing is often to be attributed to this cause. So, too, in lithography we find the extensive use of the stone resulting in either the loss or the "spreading" of parts of the design. In embossing, a worn die or counterpart will fail to show up the finer lines of its modelling. In surface printing, the lines on the plate being in relief just like type, such lines may in time wear down or get partly broken away.

The advanced collector has a special fancy for "plating" or "reconstructing sheets" of old stamps, chiefly those

\* In advanced expert philatelic work it is often useful to understand the technique of the various printing processes, a subject which cannot be treated in a general work. The reader is referred to the papers by the present writer on "Postage Stamps in the Making," Vol. I., published in 1916.

which, although all of the same design, present differences to the trained eye, which differences are due to the method of their production. In most cases the whole plate, which produces a sheet of, say, 100 or 200 stamps, is produced mechanically, and in exact *facsimile*, from one original die or drawing on stone or lithographic paper. In remote countries and in the early days of stamp production, facilities for such multiplication of the die or drawing to form a plate were not accessible, and many of the classic early issues were separately engraved or drawn by hand as often as was necessary to make up a plate to print a sheet of the requisite size. The engraver or artist, after engraving or drawing his first copy of the stamp, had to copy it, say, eleven or twenty-four times to produce the plate which printed the "Post Paid" stamps of Mauritius (twelve to the sheet) or certain of the "Sydney Views" of New South Wales (twenty-five to the sheet).

In hand-work it is humanly impossible for each of his separate efforts to be in exact *facsimile*; they may all appear the same to the untrained eye, but the philatelist, as one of his favourite advanced pleasures, delights to be able to allot each specimen to the position it once occupied on the original sheet. This is termed "plating" or "reconstructing," and, as its chief interest centres around the rarer early issues, it is a somewhat costly phase of the hobby, though not without excellent results when regarded from an investor's point of view.

The colour of the impression is subject to variation, only limitable by the almost infinite variety of compositions which go to make up printing inks. It is sufficient to say here that the collector with a keen colour sense has a decided advantage over the collector who lacks that fine perception of shade variations.

Gum is, generally speaking, of the least importance in our consideration of philatelic variations, but it is not to be ignored. Reprints especially may frequently be detected by this one detail, as in the case of the Hanover

stamps originally issued with rose-coloured gum, the reprints having brownish or white gum. Other reprints may be recognized by the different quality or tone of the gum, or by the absence of gum. The term "original gum" (contracted to "O.G.") is used to denote the presence on a stamp or group of stamps of the gum in its original state as issued from the Post Office. So, too, the philatelic term "Mint" implies that the stamp is in its issue condition, and if in that condition it were gummed ready for use the "original gum" is implied in the term "mint," or its American equivalent, "post-office state."

We now come to consider that part of the stamp which allows of the separation of one stamp from its neighbour on the sheet, and here we find philatelic variation in abundance. In the early days of stamp issuing, before the application of perforation, the stamps on a sheet were arranged with more or less successful alignment, the spaces between them forming gutters along which the humble scissors could ply their divorcing mission. Those stamps which have no other provision in themselves for separation from their neighbours are said to be *imperforate*.

The chief means of separation are the *perforating* and *rouletting* of the gutters or spaces between the impressions on a sheet of stamps. The outstanding characteristics of these two processes are, (1) perforating, which implies that the paper is not merely pierced, but punched out, the small discs of paper removed forming a sort of fine confetti in the trough of the perforating machine; (2) rouletting, originally taking its name from the hand-worked wheel, is the correct term to apply when the effect produced is that of puncturing without removing the paper. Perforating is the more efficient method, and rouletting is now little used for stamps, though it was freely used in the earlier days, when effective perforation was proving a complicated puzzle for the inventive genius

of mechanicians. Perforation varies in size of the discs removed, and in the comparative number of holes punched within a given length; rouletting varies in the form of the cuts or punctures, and in their number within a given space. In considering perforation proper, the chief variation which philatelists rely upon is in measurement.

A standard length of two centimetres (*i.e.*, 20 millimetres) is taken for purposes of perforation (or roulette) measurement, and the number of holes of the perforation or roulette falling within two centimetres is the measure of any particular perforation.

Counting is not necessary, as a convenient gauge is obtainable for a few pence, and, by passing the edge of the stamp over the arrangement of dots on the gauge, the collector will soon acquire a facility in finding the row of

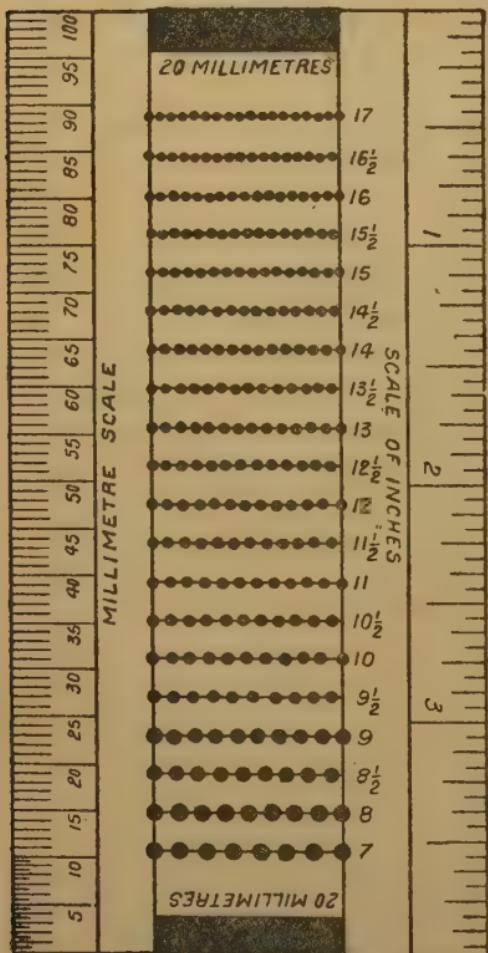


FIG. I.—Perforation Gauge.

dots which correspond to the perforations on the stamp, whereupon the figure at the side of that row supplies the measurement of the perforation. A facsimile of a

perforation gauge is illustrated (Fig. I.). When found, the perforation is expressed by the number indicated as "perf. 14," "perf. 16," or as the case may be.

It may happen that the four margins of a stamp do not measure equally. The current King George stamps have a "compound" perforation, the horizontal lines of perforation measuring "15" and the vertical lines "14." This would be described as "compound perforation 15 by 14," the horizontal measure being given first and the vertical next. In extreme instances the perforation may vary on all four sides, in which case the sequence of naming is top, right, bottom, left—the direction of the hands of the clock.

The subject of perforation in philately is of very considerable importance, and can scarcely be satisfactorily dismissed in a few short notes, but I have indicated for the present the line of variation with which the new collector must first become acquainted. He will afterwards learn to distinguish special peculiarities of perforation fairly indicated by their descriptions as "clean-cut" with its contrary "rough-perforation," automatic machine perforations, and in more advanced stages he will learn to distinguish between stamps perforated on a "comb," a "harrow," or "single-line" machine. For the present, however, these finer distinctions are not likely to be required, and where referred to in specialist works are usually carefully described.

Roulettes are measured on the same principle as perforations, but they introduce more variety in their elemental form. Rouletting was originally done with a hand-wheel which made either pin-pricks or short cuts in the paper, as the wheel was revolved over its surface. In its first application to stamps it was done by a more complicated machine, which however, was a failure, and much of the stamp-rouletting has no doubt been done by the simple early device of the wheel. Whether done by wheel or machine, all forms of stamp separating devices which

pierce but do not remove portions of the paper are, by common consent, "roulettes." Such pricks or cuts may be of various shapes, and these may best be described by their names and diagrams, the names generally being fairly descriptive of the shape of the cuts of the roulette. It should, however be pointed out that allowance must be made to some extent for some difference in the appearance of the cuts before and after severance. The normal form of roulette is in short cuts (lines) - - - - - If produced by printers' rules in the press at the time of printing, the lines being inked in the colour of the stamps, the term is "rouletting in colour."

Arc roulette	
Lozenge roulette	
Oblique ,,"	
Pin ,,"	
Saw ,,"	
Serpentine ,,"	
Zig-Zag ,,"	

(commonly but wrongly  
called "pin perforation.")

(formerly and perhaps better  
described as point roulette,  
French *perce en pointe*.)

In concluding this outline of the grammar of Philately, I may class as the chief conjunctive features of stamps those additions to many stamps which, whilst not part of the original design, have been super-added thereto in order to reinforce their security from counterfeiting; from illicit cleaning; from the consequences of theft and pillage; or to alter the value or status of a stamp from its original denomination or status.

The chief methods of reinforcing the security of stamps have been by the addition, before or after issue, of some distinctive *control-mark*, of a *burelage* (network) or *moiré* pattern printed on the front or back of the paper, or by *grille* embossing.

Some of the stamps of the native feudatory states of India have stamped upon them before issue the



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monogram or other device of the chief officer of the postal service, thus giving the stamp the *imprimatur* of his authority. This may be regarded as some safeguard against the theft of postage stamps from consignments or stock. Examples may be found in Bussahir, Dhar, etc. In Persia, the use of control-marks as additions to stamps after issue has been carried to a somewhat extravagant pitch and the one-time general belief that these controls were added after the looting of large stocks of stamps as a means of defeating the looters' lust of gain is no longer worthy of acceptance. Indeed, a philatelist in Persia recently complained that stamps he bought at post-offices one day were refused as demonetized within a week or two afterwards, and that any postmaster appeared to be entitled to create new stamps, surcharge old ones, or demonetize them at his own pleasure.\*

Control-marks may be printed or struck by means of handstamps, on the front or back of the stamps; or may be merely written, as in some well-known instances (*e.g.*, British Guiana 1850 and 1856; Baltimore and New Haven envelopes, 1845, etc.) in which they are simply the MS. initials or signature of the official responsible for their issue.

The term "burelage" is applied to the fine network pattern sometimes covering the whole ground of the stamp, in which case it generally has some relation to the actual design, but in others, *e.g.*, Queensland 1879 (1d., 2d. and 1s.) and 1896 (½d.), forming a band extending across the back of the stamp. The Mexican stamps of 1872 (general issue) had a "moiré" design, presenting the appearance of "watered silk"; this was on the back of the stamp sheets.

The "grille" embossing, a prominent feature in several issues of United States and Peruvian stamps, was a

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\* Luath in *Philatelic Journal of India*, ix. 199.

protection against the cleaning and re-use of stamps after they had once passed through the post. It consists simply in colourless embossing, imparted to the whole or part of the stamp by a roller covered with pyramidal bosses; the sheet of stamps was laid upon a bed of sheet lead and the roller passed over it, creating a sort of embossing, the real object of which was to break the fibres of the paper so that the stamp would absorb the subsequently-applied postmark in such a way that the ink could not be removed.

The remaining and most important of the additions to a stamp is the "overprint" or "surcharge." These philatelic terms are not strictly synonymous, for whereas an "overprint" may mean any inscription printed upon a stamp after its design was first completed, a "surcharge" is an overprint which relates to the denomination of the face-value. The chief uses of an overprint are for altering the status of a stamp, and of a surcharge for altering or confirming its face-value, and these are dealt with in the next chapter under the heading of "Provisional Issues."

## CHAPTER II.

### THE CLASSIFICATION OF STAMPS.

The Range of Stamp Denominations—Ordinary Postage-Stamps—Acknowledgment of Receipt—Aero Stamps—Charity and Commemorative Stamps—Express-Letter Stamps—Fiscals and Postal-Fiscals—Free 'Stamps—Late Fee—Local Postage-Stamps—Newspaper-Stamps—“ Officials ”—Officially-Sealed Labels—Parcels-Post—Pneumatic Post Stamps—Postage Due Stamps—Postal Stationery—Provisional Issues—Registration—Floating safe—Returned-Letter Labels—Speculative Issues—Telegraph and Telephone Stamps—War Stamps.

THERE used to be told stories of people who went into post-offices and inquired to see their penny stamps, expecting no doubt a pleasant assortment from which they could make an individual selection. But I think the experience of the non-collecting public more commonly does not soar above the half-penny and penny values, and probably but a small portion of the public realises the wide range of postage-stamp values available for use at a British or other post-office. Even to the average business man, beyond the use on rare occasions of a sixpenny stamp on signing some legal document, there is probably a complete ignorance of the range of postal denominations at his service. Until the King Edward stamps came into use there had been stamps of the face-values from One Halfpenny up to Five Pounds, but then the £5 value was abandoned, and later, although a £1 stamp was issued in the King George series, it too was dropped out of the series, leaving the 10s. stamp as our highest current denomination. In other countries and colonies values up to £20 and even higher

have been used, though in the majority of the values above £5 it may be regarded as a general theory that their use was more fiscal than postal.

A broad, there is a wider range of stamps on sale at most post-offices, comprising labels intended for a variety of more or less postal purposes, which it is necessary to classify in our collections should we decide to admit them at all.

What may be termed the "ordinary" stamps are those which can be purchased by the public at a post-office and used for pre-payment of the charges on postal matter, and incidently for other charges payable to the post-office, and for which a special stamp is not provided: these stamps are, as a rule, inscribed "Postage," "Postage and revenue," or "Postage and telegraph," or the local equivalent thereof.

Great Britain was the first to introduce postal reforms, and to issue postage-stamps: these latter, of two values only, one penny and two pence, were on sale on the 1st May 1840, and were available for use on or after the 6th *id.*; and the entire series of British stamps is unique in this respect, that there is absolutely nothing on them to indicate the country of origin, beyond the sovereign's head and the fact that the facial value (with "POSTAGE," etc.) is expressed in English (Figs. 1-23).

Brazil followed (Fig. 24) in 1843, her stamps up to 1866 having for design numerals of value only—no inscription whatever; some of the Swiss Cantons issued stamps, primarily for local postage, in the same year; and with the next decade or so there was a general rush to enjoy the benefits of prepayment by similar means.

The "ordinary" stamp, as a rule, is inscribed with a word indicative of its postal purpose, but frequently with only the name of the country and the face-value: to put it negatively, a postage-stamp is nearly always of the "ordinary" class unless it is specifically appropriated, by an alteration in or addition to the usual

inscription, to some special branch of the post-office.

Apart from the ordinary stamps, we have to classify a number of other kinds, the purpose of which is generally indicated in the terms by which they are known to philatelists. With these *kinds* of stamps, I will deal alphabetically for convenience of reference:—

*Acknowledgment of Receipt Stamps.*—The Republic of Colombia has long issued, and still uses, special labels of the face-value of 5 or 10 centavos, the use of which entitles the sender to the return of a receipt on the due delivery of his letter. The labels, and similar ones used in the Departments, Antioquia, Bolivar, Panama, etc., bear the initials “A.R.” in the design or overprint. Chili has a similar “A.R.” label, and these are all listed in the standard catalogues, though their use is extra-postal (Figs. 25, 26).

*Aero Stamps.*—The development of aeroplane and airship for commercial traffic and mail transport has led to the establishment of air mail services, or “airlines” in many countries. In some cases the special fee for air postage is prepaid by means of aero-stamps, either ordinary stamps overprinted with a suitable inscription, or specially designed for the purpose.\* (Figs. 27-29).

*Charity Stamps.*—Assuredly “Charity covereth a multitude of sins;” but when the charity is entirely vicarious, and is extracted from the pockets of unwilling stamp-collectors, it is very doubtful if even the sin of foisting an ephemeral and absolutely unnecessary set of labels upon the philatelic market is “covered” to any appreciable extent. To purchase an unnecessary stamp at its face-value is sufficiently annoying, but when a premium is also demanded, the collector feels inclined to ignore the label’s existence. Perhaps, some day,

\*“Aero-Stamp Collecting: A Practical Guide and Descriptive Catalogue,” by Fred. J. Melville, deals with this interesting phase of collecting. Published by The Philatelic Institute, 26, Plumstead High Street, London, S.E.18, price 1s.

philatelic unanimity will be arrived at as to what is and what is not a stamp.

Great Britain has sinned in this respect; she has issued not a charity stamp, it is true, but a charity envelope and card: the occasion was the fiftieth anniversary of Penny Postage, and the object to benefit the Rowland Hill Benevolent Fund—a worthy cause, but, from the philatelic point, a reprehensible way of assisting it—one shilling for a pennyworth of postage.

In 1897 Victoria issued two stamps, of the nominal values of One Penny and Twopence Halfpenny, which were sold by the Post-Office at one shilling and two-and-six respectively, the difference going to a charitable institution: most catalogues mention these labels, but do not chronicle them as postage-stamps.

In 1907 Jamaica was sorely tried by a severe earthquake, and the then current Twopence of Barbados was overprinted "*Kingston Relief Fund, 1d.*", the stamp being sold for two pence but available as a penny stamp only, the other penny going to a fund for the relief of the sufferers.

Russia, after her disastrous war with Japan, issued in 1905 four attractive and large labels of the face-value of Three, Five, Seven and Ten Kopecks respectively: a premium of Three Kopecks was charged on each of these, for the benefit of the families of Russian soldiers and sailors who had perished in the war (Figs. 35-37).

The most notorious instance, however, is afforded by Roumania's 1906-07 sets of charity stamps, which are inscribed with high-sounding mottoes or expressions of sentiment, or show absurdly fanciful pictures of acts of charity—at the expense of philatelists (Fig. 31). The long period of the Great War and the years following upon it witnessed the production of a very large number of stamps sold at a supplement over their postal value to assist the various war relief funds in most of the countries engaged in the conflict, and also in some of the neutral

lands. The greater number of these were in aid of the various Red Cross organisations, but others were to assist war widows and orphans, prisoners of war, and refugees (Figs. 30, 32-34).

Other countries have issued charity-labels, with a request that they shall be used on letters, but there was no suggestion that they should, or could, pay the postage and for that reason they are not unwelcome, as affording a quite voluntary means of subscribing to a, perhaps, most worthy institution.

A new kind of charity stamp was issued in Switzerland in 1911, but they are more properly classed in the group I have termed "Free Stamps."

*Commemorative stamps* are of two kinds, the one of limited quantity and intended for use during a few days only, and the other of a more or less permanent character; to the latter there can be comparatively little objection, seeing that the commemoration may be a means of providing a handsome set of labels.

Further, there are Commemoratives and Commemoratives: there is a vast difference between, say, a special issue of Canada (Fig. 39), to celebrate the Jubilee of a Sovereign of world-wide renown and power, and the apotheosis of some obscure individual whose name is made the excuse—not the reason—for a special issue. Great Britain's 1887 series of stamps is often termed a jubilee issue: but the set of 1884 sadly needed superseding, and, after all, the "jubilee" series remained current for fifteen years.

Several British possessions and many foreign countries have "commemorated" anniversaries, jubilees, centenaries, bi- and ter-centenaries, and indeed a wide range of other events.

Columbus, the discoverer of America, has been a favourite subject, as witness the handsome historical set of stamps issued by the United States during the Columbian Exposition at Chicago in 1893; Trafalgar's hero,

Nelson, has not escaped—he, or rather his monument—is shown on a temporary series prepared for Barbados in 1906, though the inscription in the design is, it is alleged, not quite accurate, “First monument erected to Nelson’s Memory, 1813.”

Among the more important celebration-sets of stamps in our albums are:—Austria’s series of 1908, issued in the 60th year of the Emperor’s reign; Bavaria’s set of finely-printed stamps commemorating the 90th birthday of the late venerable Regent; “When the World was young” is recalled by the 1896 and 1906 Grecian issues, commemorating the famous Olympic Games—these, too, were more or less permanent; Portugal’s 1895 St. Anthony series, commemorating the 700th anniversary of his birth, with the added incentive of a prayer (the antiphon of the Magnificat) in Latin printed on the back of each stamp, followed close on the heels of a series issued on the 500th anniversary of the birth of Prince Henry the Navigator; the next commemorative issue of Portugal, on the fourth centenary of Vasco da Gama’s discovery of the route to India, contains a stamp, the 25 reis, of exquisite design, representing the Muse of History (Figs. 40-42).

Spain issued in 1905 a most comical—there is no other word applicable—series of ten values, illustrating incidents in the adventures of Don Quixote, one actually representing his worthy squire, Sancho Panza, being tossed in a blanket! (Fig. 38).

The Turks and the Bulgarians during the late war prepared, somewhat prematurely, stamps to commemorate victories which did not come off. One of the Turkish stamps showed the Turks camped beneath the Pyramids after the conquest of Egypt! But after the final victory, several of the Allied countries produced victory stamps. Siam got in first, United States next, and subsequently New Zealand and Barbados. Other countries such as Japan and Switzerland issued “Peace” stamps, and even Turkey commemorated the Armistice by overprinting a



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PLATE 6.



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PLATE 8.



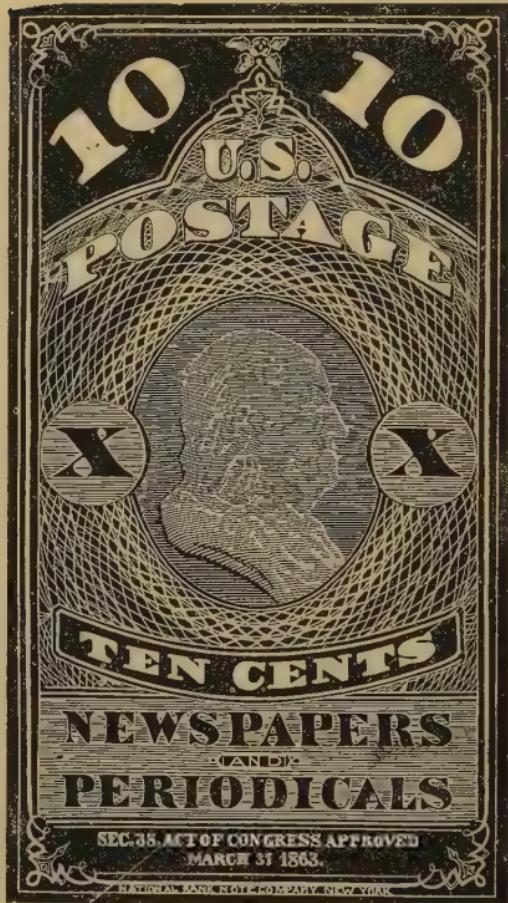
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number of her stamps.

*Express-Letter Stamps.* The service by which our post-office undertakes to provide a special messenger to proceed post-haste with a letter, at a charge of six pence a mile; or by which a letter, sent by ordinary post most of the journey, may then receive a final spurt at the addressee's end—is in some colonies and foreign countries paid for by means of special “express” stamps. Examples are:—Canada (1893) “Special delivery within City limits—ten cents;” and Mauritius (1903) with her two labels, one of Fifteen Cents for “express delivery inland,” and another of Eighteen Cents for “(foreign) express delivery.” Spain (1905) issued a large Twenty Centimos stamp, the design of which included a winged horse, the inscription being “correspondencia urgente;” and the United States have, since 1885, provided a label on which is shown a youth—at first running, but later provided with a bicycle, and in 1922 with the still more modern motor-cycle: the original inscription guaranteed “immediate delivery at a special delivery office,” subsequently extended to “—any post-office,” to which is now added “United States” as a somewhat superfluous qualification (Fig. 43).

*Fiscals and Postal-Fiscals.* A genuine dearth of postage stamps has sometimes led to the employment, openly or tacitly allowed by several postal authorities, of fiscal stamps, of various kinds and of a great range of value, for payment of postage; and the custom, having once become established in a few places, has gradually spread until the catalogues now give, as an addition to the issue of many countries' postage-stamps, a list of fiscals “postally used.”

That some of these fiscals have been duly authorised for postal use is unquestionable—Great Britain is a case in point, where much confusion was caused in the early 'eighties, by the quite unnecessary and indiscriminate admission to postal purposes of a large number of old

and obsolete inland revenue stamps—in some British Colonies and in many foreign countries; but, in the absence of express authorisation they appear to be, when they *have* paid postage, more in the nature of curiosities. When they have been authorised they become to all intents *postage-stamps* and may, like them, be collected either unused or used. The catalogues usually recognize such stamps, where their postal use has been duly authorised by decree.

*Free Stamps.* There is a somewhat rare class of stamp, which, without payment of any kind, and solely at the expense of the Post-Office, franks the letter or packet to its destination.

Such was the special label allowed to be used in Spain (1869) by the late Señor Castell, for franking a work, considered of public utility, the name of which, "Cartilla Postal de España," is the sole inscription. A like privilege was extended to Señor A. F. Duro in 1881, in respect of his work, "Reseña Histórico-Descriptiva de los sellos de Correo de España" (Figs. 54,55). Free postage is extended in some instances, notably by Portugal, to the Red Cross Society, Civilian Rifle Clubs, learned societies and institutions such as the National Aid Society for Consumptives; and in such cases a special stamp, without any indication of value, was issued (Figs. 44, 46-48). In Spain a free stamp (Fig. 56) is issued for the use of members of Parliament.

The latest example of this class of label has recently been introduced in Switzerland, where certain charitable institutions annually receive a limited free supply of special stamps for use on their correspondence (Fig. 45).

*Late Fee, or "Too Late" Stamps.* It is only reasonable that the collection and receipt of postal matter should cease in time for the various mail-bags to be made up prior to being forwarded to the railway stations; but such are the exigencies of business, that an extension beyond the usual hour of posting is now usually obtainable on

payment of a small fee, the letters being placed in a special receptacle or handed to one of the post-office officials.

As a rule, this extra fee is paid by means of ordinary stamps, but there are a very few instances where special labels have been provided: whether these are admissible to a collection of postage-stamps is a matter of opinion—they represent nothing more than a payment to ensure despatch by a mail for which in the ordinary way the letter is too late.

Victoria issued a special label in 1855, of the value of Six Pence: although expressly intended for late letters, it bears the further inscription of "postage stamp" in addition to that of, "too late," this latter reminding one somewhat of a famous notice exhibited some years ago at Dublin post-office: "This box is intended for letters too late for the next mail!" "Late" alone or "Late fee" would seem a more correct inscription (Fig. 49).

The Republics of Colombia and Panama have, since 1886, issued late fee stamps, lettered "retardo," of two values, Two and a Half and Five Centavos (Fig. 50).

*Local Stamps.* These are postal labels paying ordinary postage, but only within a limited area, as in a town or district. Examples of Government locals are the Madrid "Bear" stamps of 1853, the Stockholm local of 1856, the Swiss Cantonals of 1843-50, and the Russian Locals issued by sanction of the Czar's Ukase in a large number of districts of the Russian Empire, the issuing authority being the Zemstvo or rural council. These latter issues form a very numerous series, but the insular British collector leaves them mainly to his Continental *confrères*, shirking a most interesting series which, for him, possesses the disadvantage of being inscribed throughout in Russian characters. Private locals have also been issued by innumerable letter-carrying enterprises of a private nature, the stamps being often quite *bond fide* in their origin, but suffering degradation in the eyes of the philatelists from the number of black sheep, and the

excessive — one might say uncontrolled — reprinting in which some of the companies have since indulged.

*Newspaper-Stamps.* Most of the low value stamps, those below the minimum letter-rate, have been originally issued for newspaper postage, but *except* where they are expressly denoted as issued for that purpose, as Portugal  $2\frac{1}{2}$  reis ("Jornaes"), Modena 9c. B.G. (=Bollo-Gazzette), the large and subsequently the long series of the United States, Brazil ("Correio-Jornaes") etc., they fall in line with the range of ordinary stamp-denominations. The exceptions form, however, a very interesting series, and I would recommend successive Postmasters-General to "specialize" on a collection of Newspaper stamps so as to appreciate the fact that, although Great Britain led in the matter of cheap letter-postage, there are other countries much ahead of us to-day in the distribution of periodical literature (Figs. 51, 57).

*Official Stamps.* When Great Britain laid the foundation of Philately by the issue in 1840 of that stamp—which for beauty of engraving has never been surpassed—universally known as the One Penny, black, it was intended to use a similar stamp for official correspondence, with the letters "V.R." in the upper corners, instead of the more familiar stars (Fig. 3).

The idea, however, was abandoned: and indeed the "V.R." as the label is always called, was unsuitable for franking official letters, etc., seeing that it bore on its face, as did the ordinary stamp, an indication of denomination—one penny—an obviously unnecessary addition, if the label were to take the place of the usual official signature or initials, giving the postal packet the right of free transit.

So far as Great Britain is concerned, it was only in 1882 that official stamps were definitely adopted, and their use was abandoned in May, 1904: the Six Pence, and the highest three values (if unused) of the King Edward "I.R. Official" series take a very high place

amongst the rarities of the United Kingdom—of the former only three or four heavily-obliterated copies and a single “specimen” are known, excluding the unused and used specimens in King George’s collection.

Although Great Britain is rightly credited with the original idea for the issue of official stamps, she was by no means the first to adopt the system.

Spain issued a series in 1854, bearing an indication not of value, but of *weight* (Fig. 52).

In 1868, South Australia inaugurated a wonderfully lengthy series of official stamps, those of the ordinary issues being overprinted with a letter or letters, indicating to which of the fifty-five various Government Departments the particular stamp was appropriated: these series were superseded by one general issue with an overprint of “O.S.” (=“On Service”).

Our Indian Empire was early on the scene in August 1866, with a local overprint of the word “Service” and later on with the simpler “On H.M.S.”

Some countries refrain from overprinting the ordinary stamps, preferring a quite distinctive design (e.g., Brazil, 1906); or a printing in one and the same colour of the ordinary labels, with the necessary words added by a second operation (e.g., Nicaragua, 1890, overprinted “franqueo oficial”); or, as in the United States Departmentals of 1873, the use of sets, in distinctive colours, similar in design to those of the ordinary series, but with some word added (e.g., “Agriculture,” “Interior”).

*Officially-Sealed Labels.* Although listed in some of the catalogues, these labels (used in Canada, United States, etc.) are certainly not postage-stamps: they merely indicate that the letters to which they are applied have been opened at the Dead-Letter Office under proper authority (Fig. 53).

*Parcel-Post Stamps.* Besides the carrying of correspondence and printed matter, the postal departments of various countries have undertaken the forwarding and

delivering of miscellaneous parcels, within certain limits of size and weight, and in some cases have issued special stamps for use in that particular branch.

Belgium's labels, inscribed "Chemins de fer," the Congo stamps overprinted "Colis postaux," and the "Pacchi postali" Italian stamps are sufficient examples of a somewhat limited class; but it should be mentioned that Great Britain had for some years a series of stamps overprinted "GOVT. PARCELS" and used for the franking of parcels from the various Government departments.

On January 1, 1913, a governmental parcels-post was inaugurated in the United States of America, and a series of special stamps was issued to defray the charges on parcels sent by this service. The twelve denominations introduce a novel series of designs to the philatelist's album, representing various phases of activity in the post-office department, and also denoting some of the chief industries to be affected, beneficially it was hoped, by the adoption of the parcels-post as a governmental institution. The 1 cent depicts a post-office clerk sorting mails at a semi-circular sorting-table; the 2 cents shows a "city carrier" or postman delivering letters; the 3 cents, a railway-clerk unloading from the car; the 4 cents shows a rural carrier in his van; the 5 cents represents a mail train; the 10 cents, a steamship and mail-tender; the 15 cents, an automobile mail service; the 20 cents, an "aeroplane carrying mail;" the 25 cents, a manufacturing scene; 50 cents, "dairying;" 75 cents, "harvesting;" and 1 dollar, "fruit-growing." The use of these stamps was discontinued after a few months, the United States public being now allowed to use ordinary postage stamps on parcels (Figs. 58, 59).

*Pneumatic Post Stamps.* A new class of stamp for use on letters sent by the pneumatic post established in Milan, Naples and Rome, was issued in Italy in 1913, the stamp being of a horizontal oblong shape.

In France certain forms of stamped stationery have been issued for the pneumatic tube postal service.

*Postage-Due Stamps* form a very large section of stamp-issues. In the United Kingdom the post-office for many years was content to use special "chops" or handstamps to impress upon letters such amounts as may be due on the delivery of a letter. But many foreign countries, and some parts of the British Empire, issued special stamps for this purpose, and from their extensive use it must be surmised that the stamps form a good check on the moneys received by postal employees in the way of fines for mis-posted articles and fees for letters or packets insufficiently stamped or not stamped at all by the senders. So the British Postmaster-General introduced our now familiar stamps of this class in 1914. (Figs. 23, 60).

France has used postage-due stamps since 1859; the labels were originally of a simple square design inscribed "centimes à percevoir," but a more ornate design, by Georges Duval, was introduced in 1881 for stamps of similar size and shape to the ordinary French stamps. All the postage-due stamps of France, its colonies and dependencies, are readily classified as they bear the "à percevoir," as also do the first Belgian "dues" of 1870, though in its later issues Belgium has used the inscription in French and Flemish, "A Payer" and "Te Betalen." The more or less equivalent words on the postage-due stamps of other countries are (Portugal, etc.) "Multas", "Porteado—A Receber"; (Holland and Colonies) "Te Betalen"; (Luxemburg) "A Payer"; (Italy) "Segnatasse"; (Norway) "At Betale"; (Sweden) "Lösen"; (German States) "Porto Marke", "Vom Empfänger-Zahlbar"; (Roumania) "Taxa de Plata"; (Servia) "HOPTOMAPKA"—porta marka; (Bulgaria) "Takca"; (Greece) "ENAPIOMON ΓΡΑΜΜΑΤΟΕΙΔΗΣ"; (Brazil) "Taxa Devida"; (Colombia) "Sobrereport"; U.S.A. and English-speaking countries "Postage Due";

etc. Switzerland, which has had postage-due stamps since 1878, has no inscription upon them, the figure denoting the amount being shown in a large numeral within the circular opening of an ornamental frame. The Chinese postage-due stamps are denoted in English and Chinese.

*Postal Stationery.* A branch of Philately, much neglected, it is true, but nevertheless of great interest, is devoted to the collection of postal stationery or "entires," that is the envelopes, letter-sheets, postcards (single and reply), wrappers, letter-cards, registration envelopes, etc., franked by an impressed stamp or design.

It is no doubt the unwieldiness of these "entires" which makes them comparatively unpopular, and to this reason must be added the fact that the varieties of the popular adhesive stamp have increased to such an immense extent that "entires" have been almost ousted from the favour they once enjoyed.

There are schools of collecting in post-office stationery, as in adhesive stamps: one school advocating the collection of the impressed stamp only (with a reasonable margin round it), discarding the expanse of paper, which originally went to make up the envelope, wrapper or post-card, and ignoring the various sizes of the "entires" and the colour of the paper employed, and contending that it was the impressed stamp, and nothing else, which possessed franking power. This theory was not, until within the last few years held by the British postal authorities, who refused to recognize any virtue in a cut-out impressed stamp: now, however, these "cut-outs" are allowed to be used as ordinary stamps, and the consequent confusion caused by the employment of the numerous values, types and colours is almost equal to that which was the result of allowing certain fiscal stamps to prepay postage in 1881-82.

The adherents of the other, and scientific, school of the "entire" cult hold that the envelope, postcard, wrapper, etc., should and must be collected as issued

by the post-office, and that due attention must be paid, not only to design and colour of the impression, but to the colour and quality of the paper or card, the shape and size of the "entire," the presence or absence of a design on the flap, the gumming of the flap—in fact, the points to be observed about an "entire" are as numerous and detailed as, if not more so than, those of an ordinary adhesive.

The first envelope, after the introduction of postal reforms, was the famous "Mulready," bearing no stamp, but a fanciful design showing Britannia sending out postal messengers to all parts of the earth; but this was so ridiculed and caricatured that it was soon withdrawn, to be replaced by envelopes with the beautiful cameo impression of the Queen's Head, which, with slight modifications, did duty for about sixty years.

Postcards, in which Austria was the pioneer, were first issued in 1869, and are now in universal use: they are rather extensively collected, as their number is far less than that of the envelopes and letter-sheets, and their size and shape more uniform.

The other kinds of "Entires"—registered envelopes, wrappers, letter-cards, etc.—apparently receive very little attention. At all events there does not seem to be any well-known collector who has made a special study of them.

*Provisional Issues* are, as the name indicates, stamps adopted for postal use during a temporary lack of the ordinary stamp-denominations. In distant colonies, which have ordered their regular stamps from London, it has been no uncommon thing for temporary shortages to occur in the stocks of stamps on hand. Between the ordering of a fresh supply and the delivery, the halfpenny or penny stamps in the island may run out of stock, and one of the commonest means of supplying the deficiency has been to convert stamps of some other (usually higher) denomination to do temporary

duty for that which is lacking. The conversion is effected by surcharging the stamp of which there is sufficient stock with a new value. Examples are numerous.

There are other causes for the issue of provisionals. Consequent upon alterations in postal rates, a demand may suddenly arise for a new denomination not hitherto provided, the official mind not infrequently failing to realise in advance that a new rate may create a demand for a new stamp. When the letter-rate from Jamaica to the United States was reduced from 4d. to 2½d. in 1890, a quantity of the 4d. red-brown stamps were converted into stamps for the lower rate by surcharging them "Twopence-Halfpenny" (Fig. 62); instances galore will readily occur to the collector. Yet a further reason for provisionals has been change of currency, necessitating the expression of the stamp-values under the new style. A change of the subsidiary currency of Siam from "atts" to "satangs" in 1909, led to a small swarm of temporary, or as they are usually called, "provisional" stamps.

Revolution, conquest and other causes call for the use of temporary expedients, to bring the stamps of an old *régime* into line with the new order of things. In Portugal, shortly after the revolution of October 1910, stamps of King Manuel's reign (Fig. 64) were overprinted "República"; and in due course those provisionals were superseded with an out-and-out Republic series. A similar procedure was resorted to in China in 1912, the Imperial stamps being overprinted in Chinese characters "Provisional Neutrality" and later "Republic of China." After the war in South Africa, the South African Republic and Orange Free State stamps were overprinted with the initials of the conquering sovereign "V.R.I.," and later these were altered to "E.R.I." on the accession of King Edward, and prior to the completion of the British stamp dies for the new colonies (Fig. 65).

The British, and many other combatant forces in the great war followed up their conquests by overprinting or surcharging the stamps of the captured country or colony, to convert them into provisional stamps of the new administration.

To some extent provisional stamps are in the black books of collectors, for they have provided an open door to speculation on the part of wily postal officials in out-of-the-way countries and colonies. The post-masters of some colonies have not been above running out of certain values "accidentally for the purpose," creating a very limited supply of provisionals, keeping most of the latter for their friends and themselves, and afterwards unloading them on the stamp-market at a high premium. But whilst much noise has been aroused by a few discreditable incidents, Colonial Secretaries have from time to time made their influence felt pretty severely, and the British Colonies are now on a sounder basis of stamp-issuing. As a general rule, stamps of the provisional class are highly interesting, so long as they are *bond fide*: they should point to some reduction or alteration of the postal tariff, or an alteration in currency. The majority of provisional stamps are either surcharged or overprinted, but occasionally of special design, or of "makeshift" design like the famous "cheque" provisional of British Central Africa (Fig. 63).

*Registration Stamps.* As a rule, special labels are not issued for denoting registration fees, and the number of countries (amongst which are three of the Australian States and Canada) using them is very small indeed.

Victoria was the first, in 1854, to issue a registered label, on which the fee is indicated at the now high figure of one shilling; New South Wales followed in 1856, with a stamp of no expressed value, but costing sixpence; and Queensland issued a special label, also of no indicated value, but for which sixpence was

charged in 1861. Canada, in 1875, had a series of three values, 2, 5, and 8 cents respectively.

The United States (and subsequently the Republic) of Colombia has possessed registration stamps since 1865, the later series being more in the nature of tickets with a space for a serial number (Fig. 61).

A new sort of stamp issued in Holland, in 1921, is a kind of *super-registration* stamp. It is intended to prepay the special fee for transmission overseas in specially constructed floating, fire and thief-proof safes. They are called "brandkastzegels" or fire-proof-safe stamps, and are inscribed *Drijvende-Brandkast-Nederland*.

*Returned-Letter Labels.* Norway, and a few other countries, issue "returned-letter" stamps: in this case, one for letters which have not been delivered ("ubesörget"), the other for letters which have not been called for ("uindlöst") (Fig. 69).

These, or at any rate those of Norway, are included, as a separate class, in the leading catalogues; but it would seem that they have less pretensions to being called "postage-stamps" than have those labels which indicate non-payment or insufficient payment of the postage on letters, etc.

They would appear to be labels used for the convenience of the post-office, and to assist in carrying out the ordinary routine—something of the same nature as the small tickets affixed to registered letters or to parcels.

*Speculative Issues.* Under this general title the philatelist frequently classes all commemorative stamps, all charity labels, most "provisionals," and possibly, if he be in a "wholesale" mood, large sections of several other groups. For the term "speculative" is a stigma to be attached to any stamp or series issued for sale to collectors, rather than to serve genuine postal requirements. The term "speculative issues" came largely into use with the formation of a "Society for the

Suppression of Speculative Stamps" in May, 1895. The organization had some outward support from the trade, but whether the dealers were whole-hearted about the scheme or not I cannot of course say. The organization issued Black Lists from time to time, the purpose of which was to excommunicate from the albums of all decent collectors those issues, present and future, which in the carefully-considered wisdom of the Committee were not really necessary to the postal requirements of the country of their origin. The Society did not last very long: the first stamps it banned—the Santo Antonio set of Portugal, as quaint and curious a series as was ever issued, but unnecessary for postal requirements—stand now at a high premium in the catalogues, so the wise virgins (from the investment point of view) were those who disregarded the Committee's warnings in this case; the Chinese locals were banned *en bloc*; and the third item in the first Black List brought a note from the Secretary of the British North Borneo Company, that "We are not philatelists, and the objection raised against the [1895 surcharged] stamps, which arises apparently from a Collector's point of view, is not one that we feel called upon to consider." A little later, a British Vice-Consul in Tonga wrote: "I am positive that the Tongan Government not only has never heard of the S.S.S.S., but would not let the knowledge, if they had, interfere in the least with the even tenor of their somewhat lethargic way; and had it not been for the eagerness of dealers to obtain these very stamps, the various supplies would not have run out so fast, and in consequence the surcharges would not have been nearly so numerous." The Committee could not hope to influence foreign governments to any extent, and as for the collector, he proved as usual a law unto himself, whilst the dealer was obliged to supply the pretty stamps which tickled the public fancy, and which to this day go on pouring money into the sieve-like chests of impecunious Treasuries.

*Telegraph and Telephone Stamps.* In Great Britain and in many other countries, the telegraph-system and the telephone-exchanges are in the hands of the Government on behalf of the post-office; and, as both are used for the transmission of messages, there is much reason for including the stamps used in these two branches in a collection (certainly, if specialized) of postage-stamps.

The telegraph-system in this country was, until the 31st July, 1869, worked by several private companies, but it was then taken over by the Government, which issued during 1876-81 a series of special stamps for denoting the payment of the various charges (Fig. 68).

Other countries have, or have had, similar stamps; some indeed (e.g., Portugal in the 'eighties) inscribing the ordinary issues for postal and telegraph purposes (Fig. 66).

Telephone stamps do not appear to be in much use, but Great Britain can boast a set of six values issued in 1884 by the National Telephone Co., Ltd., but withdrawn in 1891 at the request of the Postmaster-General. (Fig. 67).

## CHAPTER III.

### THE PRINCIPLES OF COLLECTING.

The Stamp is the Thing—Sources for Obtaining Stamps—How to Begin a General Collection—Don't Despise the Common Stamps—Knowledge from the Common Varieties—The Quality of "Condition"—An Analysis of "Condition"—Improving Specimens—The Principle of the Hinge—"The Best Way to Handle Stamps"—It is Individuality that Tells—The Kinship of Postage and Revenue Stamps—Behind the Scenes.

**A**S the Israelites could not make bricks without straw so the philatelist cannot form a collection without stamps. In his demand for stamps there is no satiety, he can always do with more. We may take it, therefore, as a first principle of philately that "*The Stamp is the Thing.*"

In accepting this axiom, we may proceed to some consideration of the channels for obtaining stamps, and of the care with which we must needs tend them to secure their preservation in our collections. In the earliest days of the hobby, the enthusiast had to rely upon access to the correspondence of friends and business firms, the daily post or waste-paper basket being diligently searched for specimens from foreign countries. There was special rejoicing over the discovery of a stamp that was new to the searcher's collection, and the duplicate copies were useful stock with which to effect an exchange for other stamps in the possession of collecting friends. Thus many stamps were got together without any or much expense, although even so early as 1862 (from which year we date the beginning of the literature of the pursuit) many stamps were already regarded as

having a more or less standard value in the newly-arisen stamp-markets of London and Paris.

To-day, however, the collector cannot rely solely upon the "freedom of the W.P.B.," or upon the gifts of stamps from non-collecting friends who have large correspondence with foreign countries. Old stamps, like old books and old prints, have a recognized value, and the trade in them has developed to very considerable dimensions. Current correspondence provides only current stamps, and these when of interest are eagerly pounced upon in every house, and in every office by the ubiquitous collector, whether he be the office-boy or the manager; but the philatelist is not content with these alone, and the chief avenues for further supplies of material for his collection are the stamp-trade, the exchange-clubs, and intercourse with kindred spirits. Indeed, most collectors are in the main dependent upon purchase and exchange for the acquisition of stamps, and in this respect they have a distinct advantage over the collectors in other spheres of "hobby-horsical" interest, in that the values of stamps have to a very great extent been standardized in those valuable guides, the standard catalogues. These works, in addition to presenting practically complete illustrated lists of all known postage-stamps, set out the prices at which most of the varieties may be purchased from the publishing firm, and upon these quoted prices the private collector may with reasonable allowance base both his purchases and his exchanges.

The collector just commencing is advised to start by forming a general collection of postage-stamps of all countries. Later on, he will find that the task is so great that he will prefer to prune away large portions, even to the extent of limiting his later interest to the stamps of one country. But at the outset, the best apprenticeship in Philately is served by the general experience of stamps produced in many different

countries, by divers processes and under varied conditions. As in medicine, the groundwork of all training is general, and the specialist would be of little account without a sound groundwork of general medical practice. So, too, the knowledge that is required to form a fairly, not to say fully, specialized collection of stamps, must be preceded by a thorough training in the rudiments of philately; and the widest and best scope for the acquisition of such experience is the "general" collection.

To start a general collection the collector, unless his circumstances be other than normal, will have to purchase stamps. The best start is a "variety" packet, or "packet-collection," obtainable from any stamp-dealer, such packets containing stamps which are all different. Upon the amount the collector is prepared to spend at the outset will depend the extent of his start. A packet of 100 different stamps may be had for a few pence; and packet-collections may be had up to very large totals, say, up to 10,000 varieties, for which a recent quotation is £50. The latter is probably a much larger packet than most beginners will require, and so I quote some prices for medium packet-collections, any of which would provide a suitable beginning:—

Varieties.		£	s.	d.
1,000	...	0	15	0
1,500	...	1	10	0
2,000	...	2	5	0
3,000	...	5	5	0
4,000	...	11	11	0
5,000	...	15	15	0
6,000	...	24	0	0

If the beginner should have the advantage of independent friendly and reliable advice, he might do better by purchasing a collection already in progress of formation: many such opportunities for purchasing suitable small collections may occur amongst one's circle of friends, or through dealers, or at the public stamp-auctions.

But in the absence of any knowledge of stamp-values, the beginner is safer in buying a variety-packet from a reputable dealer, on the basis approximately of the figures I have set out.

It will be noted from the above figures that the first thousand varieties are much cheaper to purchase than the second and that each additional thousand costs much more than the preceding thousand. Naturally, the variety packets begin with the commonest available stamps, and the obtaining of each successive thousand presents increased difficulties as they must necessarily be of scarcer varieties. But the beginner requires the common stamps, and as another of the principles of Philately I would say, "Don't despise the common stamps!"

We should not despise them, if only because they are to be our instructors in the pleasing pursuit of stamp-collecting. From them we shall learn more of our hobby than we can hope to do from the possession of a "Post-Office Mauritius" stamp, which, valued at about £2,500, is, needless to say, not included in any variety-packet. But that is not the only reason for not neglecting the common stamps. Many of the specimens now judged to be of great value were once regarded as common, but it is never possible to foretell exactly which stamps are likely to become valuable. It is only possible to guess that this stamp will have but a short life, and that another will not be in much demand for postal use. Our first stated principle that "The Stamp is *the Thing*" applies here also, for our primary interest is in *stamps*, not exclusively in rare stamps. The market-values may vary from a farthing to a fortune, but a stamp's a stamp for a' that.

Knowledge of stamps begins with the common varieties. It is possible to base a useful acquaintance with the rarer stamps by thoroughly studying the common ones in our initial collections. If you have

more than a nodding acquaintance with the Tom, Dick and Harry stamps, which, having been used in large numbers, are within everybody's reach, you will readily detect some out-of-the-ordinary variety when you see one. The eye-practice necessary for the appreciation of shades and colour-varieties, and for the detection of minute differences of design, of paper, watermark, and even of perforation-measurement, is gained by the study of common stamps, and it is only by much familiarity with such stamps that the faculty of appreciating all these details is acquired. Philately's greatest benefit to the young is the training of the eye in the observation of detail, and it is no unworthy exercise in this respect for adults. With its development, there comes to the student a kind of extra sense which at once separates the variations in stamps, and often enables him to buy the scarce variation at the price of the normal type. This same extra sense will tell him whether many a specimen is genuine or forged, and whether it has been cleaned or otherwise tampered with.

Actually common stamps are not less interesting than their rarei brethren, and several of the most remarkable modern specialized collections have been devoted entirely to studies of quite common examples.

As it has been declared that the stamp is the thing, the collector's next axioms should be that "quality is better than quantity," and that "quality in stamps lies in their condition." It may appear that at the outset of our collecting, when we have yet many quite common stamps to obtain, our task is quite simple. But stamps that are common, in a general sense of the term, are not to be selected just as they come; such stamps should only be taken into one's philatelic sanctuary of sanctuaries—the album—if they be perfect specimens. It is a curious truism that common stamps are commonly defective in some trifling degree, or are not satisfactory

specimens for inclusion in a collection by reason of cork, "rubber-heel," or other unsightly postmarks. There have been many jibes at the "condition-crank" in philately, but the fastidious collector, who is not content unless each specimen is a perfect example of the stamp, is no fool: the "crank" is the collector who takes any specimen that comes along, and who generally pays as much, or nearly as much, for a poor copy as his critical colleague pays for a perfect example. Here, too, the practice which is afforded by the careful selection of the common stamps in the early stages of collecting, gives the collector that proper sense of discrimination between a good copy and a poor one, a sense which will be of the greatest service in the acquisition of the scarcer stamps.

Let us examine what are the essentials of a stamp in perfect condition:

1. *Paper* should be without crease or stain, and should show no signs of "thinning."
2. *Impression* should be clearly printed, well centred and have no marks of rubbing.
3. *Colour* should be in its pristine hue, not faded through exposure, nor "run" through immersion in water or chemicals.
4. *Gum* of unused stamps should be intact, though in a few cases it may be desirable to have thick crackly gum removed in order to avoid the damaging effect it may have on the paper: careful mounting with stamp-hinges should not appreciably diminish the "mint" state of a stamp.
5. *Margins.* Imperforate stamps with good margins on all four sides are especially desirable, but allowance must be made for many early stamps which were printed so close together on the sheet that there was little or no room for severance. Perforated stamps should have the design well centred within the perforated edges, and the teeth of the perforation should be complete all round.
6. *Postmark.* For most purposes the collector of

used stamps finds his best specimens in the most lightly postmarked copies; in fact, a used copy which most nearly approaches the appearance of an unused one is his *desideratum*. But there are many circumstances in which determinable postmarks are of importance in relation to the specimen, and here the stamp with a clearly, but not too heavily, impressed postmark is the specimen to strive for.

7. *Special conditions.* There are for the more advanced collector some additional factors in condition for which it is not practicable to lay down general rules, though it may be suggested that, as discrimination develops with experience, the collector will be able to judge of the added value and interest attaching to stamps (especially of the imperforate issues) in unsevered pairs, or blocks, or even panes and complete sheets: certainly early imperforate specimens obtained in pairs or blocks should be preserved without severance even by the beginner, until he can determine whether they are of special significance or value in that state. So too, many used stamps may often possess an additional value by reason of their survival on the envelope or cover of the postal packet in respect of which they defrayed the postage, so the beginner is advised not to proceed with undue haste to the soaking-off of early or scarce provisional specimens from their envelope or cover.

It is rarely to be recommended to the beginner to attempt to improve the condition of specimens that are slightly defective, as so many stamps are extremely sensitive to any form of tampering. There are, however, circumstances in which it would be legitimate, if always risky in the matter of possible damage, to improve the condition of the stamp. Where a vermillion or an ultramarine colour has turned black as a result of atmospheric conditions, it may be restored to its original colour by the application of a desulphurizing fluid, for which peroxide of hydrogen is commonly used. Benzine is

frequently administered to stamps to render elusive watermarks temporarily distinct, and as it evaporates very rapidly it is also a convenient bath for cleaning such stamps as are not liable to be seriously affected by immersion; local application with a camel's-hair brush may be made with benzine to tidy up slightly soiled stamps. Creases in unused stamps, if slight, may be remedied by the application of water (with a camel's-hair brush) to the gum-side, thus softening the gum and rendering it possible to obliterate the crease by a little careful pressure; in the case of big creases the defect may be improved, if not removed, by carefully ironing the stamp between two protective glazed cards.

Stamps should be hinged in albums, and on no account should they be fastened in by the aid of their own gum, or by means of paste. The use of hinges is described in the next chapter, but as an elementary principle we may take it that the hinge, whilst a convenience in mounting, must only be lightly attached to the stamp. The hinge keeps the stamp in its proper position in the album, and allows of the easy examination of back and front of the specimen, but it does not require to hold the stamp in position with a bull-dog tenacity. Hinges must be of good quality, of the peelable kind; it is no economy to use "stamp-edging" or music-rolls. The best hinges cost but 6d. to 9d. a thousand, and their proper use will save many pounds' worth of stamps from damage.

Do not handle stamps unnecessarily, for the use of the fingers is apt to have a cumulative effect in reducing a perfect specimen to a poor copy. In fact, as a stereotyped "Irishism" has it, "the best way to handle stamps is not to handle them at all—use the tweezers."

The principles so far enunciated concern the general acquisition and selection of specimens, and the safeguarding of them when obtained. There only remain some general principles to consider in the arrangement

of a collection, but here I wish to avoid any suspicion of laying down rules for what the collector should collect and what he should neglect. Experience shows that the most interesting collections are made according to the discrimination and good taste of the individual. It also shows that the stamps of practically any country will yield abundant scope for the display of such individual effort. There are stamps and classes of stamps, which many philatelists of the old school affect to despise, but modern practice shows that a collector, seeking to form an instructive and interesting collection, must have broad sympathies and a catholic taste, for often there may lurk in the neglected channels of philately the very information, the solution of some problem, which is puzzling him in connection with the stamps of his choice.

The beginner will be largely guided in his initial efforts by his album, which will probably have set squares and set pages for the stamps of each country. I would not have him too blindly follow the exigencies of the printed book; if fancy leads him to develop some portion of the collection on a broader scale than that provided for by the book, it will be advantageous in most cases for him to follow that fancy. The printed book will not admit of the insertion of interesting pairs or blocks, or stamps on their original covers; but, until the time comes for a transfer to a blank album, such extraneous items may be included on blank pages inserted in the album by means of guards, or indeed they may be kept in a separate blank book, which need not be more than a plain exercise-book or cheap album.

It may be advisable to suggest to the beginner that the philatelist is mainly concerned with the study of postage-stamps, and that in a collection of postage-stamps, fiscal or revenue stamps have no place save in the exceptional circumstance of their having been permitted to do postal duty. Yet, for his pocket's sake, the beginner should get to know a fiscal stamp

when he sees one. And further, fiscal stamps are not to be despised by the advanced collector or specialist, for there is often a kinship between the postal and fiscal issues of a country, in that they are often born in the same workshop, by identical processes, their nationality is the same, and their designs and the national circumstances of their emission may be co-related. Still, for the general collector the fact remains that fiscal stamps have not the vogue of the postage-stamp, and that their status in the stamp-market does not commend them as an investment.

In concluding this chapter of principles worth considering in the practice of Philately, I may follow the advice given in a recent competition to the young members of the Wellington Junior Philatelic Society, New Zealand. The judges, well-known members of the senior society in the Dominion, urged that "In writing up a collection one wants to avoid the obvious. Don't tell us the value of the stamp is 3 cents, and the colour red, we can see that for ourselves; but take us behind the scenes and tell us who designed it, the name of the printers; describe the paper, whether wove, laid, etc., the perforation, date and length of issue, and if you can tell us how many were printed so much the better."

This advice indicates the general scheme of a stamp collection, which should indeed be more than an obvious setting forth of stamps of differing denominations and kaleidoscopic hues. The collector seeks to get beyond the stamp to its origin; he begins with the stamp and works back to the beginning of its "creation," he also works in the other direction and traces its history to the end of its use. Many of these details are not patent in the stamps exhibited in the album, and consequently the interest their relation imparts to a collection is only to be obtained by the owner taking us behind the scenes and admitting us to the results of his reading, his study, and his research.



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## CHAPTER IV.

### ACCESSORIES.

Literature—Catalogues—Albums—Pocket Collecting-Books—Hinges—Tweezers—Perforation Gauge—Millimetre Scale—Magnifying Glasses—The “Watermark Detector”—Accessories *de luxe*.

THE essential accessories in forming a stamp collection are few, and of a simple character; the accessories *de luxe*, which have been provided by an ingenious trade for the more or less advanced student, are numerous. The former concern us chiefly in the present chapter, but the latter will also be included, for even where their general utility is questionable, they will serve as convenient pegs on which to hang short guide-posts to show the many directions which philatelic research may take.

Literature is an important accessory, too often neglected by serious collectors who are apt to pride themselves on their “discoveries,” only to learn later on that the said discoveries were made and published many years previously. But the literature of stamp-collecting calls for a chapter to itself, and for the present it should be sufficient to indicate that the beginner will do well to read sound elementary primers, and to possess a thoroughly good catalogue of the postage stamps of the world. The catalogue is the stamp collector’s book of books; by it he buys or exchanges stamps, and in the absence of other and more personal knowledge it decides the admissibility of specimens to a collection of postage stamps. Its uses are ubiquitous, but as the student gains in wisdom and understanding, he will not, whilst retaining

it as his guide, philosopher and friend, follow it too slavishly. The catalogue after all is a human production : it is never free from error, and it is, generally speaking, a guide which a commercial firm has set up with a view to selling its goods to the best advantage.

THE ALBUM.—The beginner is far too liable to start with too pompous an album. If we maintain that “the Stamp is the Thing,” it should follow that the album is only an accessory, the purpose of which is to enable us to set out our treasures and to protect them from loss and damage. Generous parents, in a laudable desire to encourage young people to collect stamps, give them presents of huge albums containing ruled squares for many thousands of varieties, which it would take the wealth of Crœsus to cover up with the proper stamp for each space. A small collection should be housed in a modest album, in which case it will be within convenient and compact compass, and with its gradual filling up the enthusiasm of the young collector will grow. To put a small collection in a big album is like using a haystack for a pincushion. The small collection is lost in it, and the collector, as he turns the hopelessly blank pages, is likely to become appalled at the terrible long way he will have to go, before his album looks as if it had any collection in it at all.

The object of a stamp-album is to assist in the formation of a collection ; to protect the specimens from the damage which they might suffer if kept loose ; and to make one's stamps, when obtained, easy of access for reference and study.

At the outset, therefore, an inexpensive album, or even a plain book, will serve, though the beginner will find the small album more to his liking than the plain book, and he will get more assistance from it. The cheap “Geographia,” “Royal,” “Gibbons,” or the “Triumph” albums are excellent for a start, and cost from 3s. to 10s. These albums have pages appropriated

in fair proportion to each stamp-issuing country, and the pages are ruled out into spaces to suit the stamps of those countries.

The small collection in a compact album will provide an abundance of interest to the beginner, if neatly and cleanly arranged. Later on, when the collection begins to bulge the covers, the collector will find a new pleasure in "flitting" his stamps to more commodious premises.

The next grade in albums is the fully-printed album (Figs. J, K), in which the editor and publisher have set

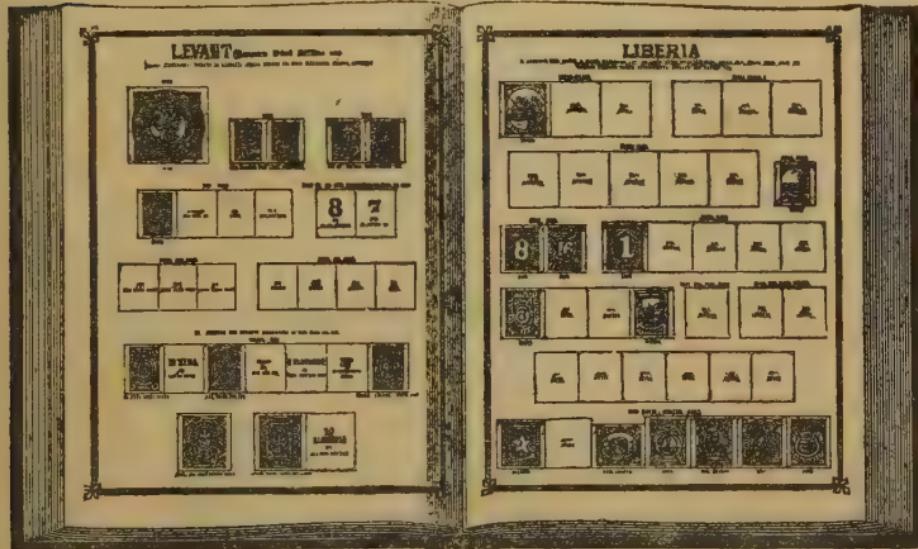


FIG. J.—Fully printed Album (The "Ideal.")

out spaces, duly indicated in the letter-press for each and every known postage stamp, but generally without including minor varieties for which the general collector is not likely to require room. At this stage it may be pointed out that the scheme of collecting upon which such albums are based, represents the method of collecting which the majority of pleasure-seeking collectors follow. They have their requirements set out for them, and even the symmetry and balance of the arrangement

of the pages is already worked out by the forethought of editor and publisher. But the collector need not

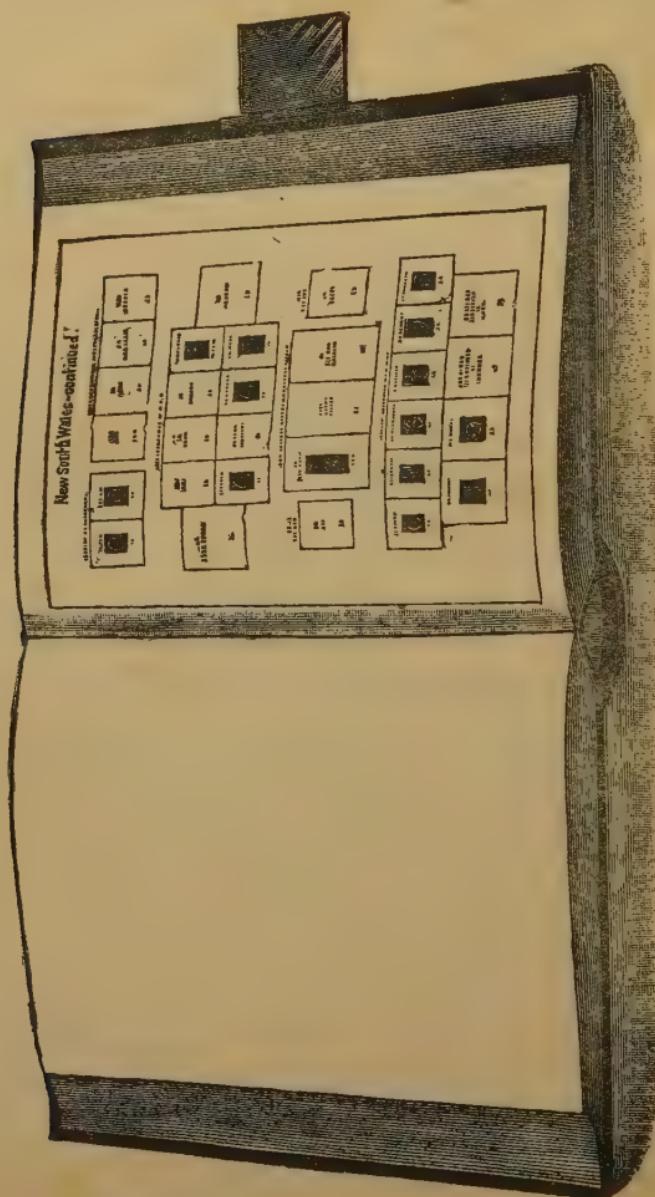


FIG. K.—Fully printed Album (The "Standard").

hope to achieve a collection quite equal to the scheme of the album, for the album represents the ideal of a

complete collection based on definite but comprehensive lines, and that ideal of completeness is not to be entirely attained in practice.

Such albums as the "Ideal" (no minor varieties), the new "Imperial," the "Century," the "Standard," and Scott's (United States of America) "International" are examples of this class of album. There used to be but few albums of this class which were not of German manufacture, but at the present time the British-printed albums are by far the best both in regard to quality of paper and typography, and to the arrangement and binding. When buying an album of this type, preference should be given to those which have the spaces for the stamps on one side of the leaf only.

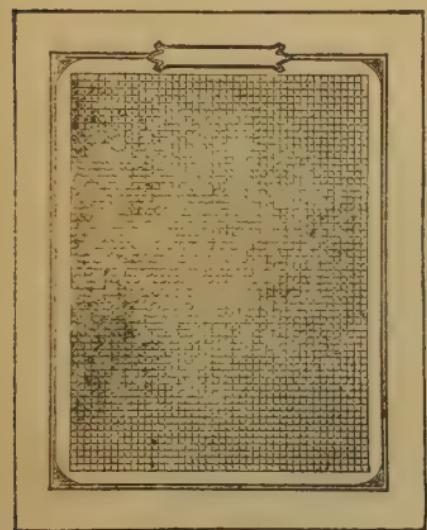


FIG. L.—Blank album leaf,  
*quadrille* ruled.

The advanced collector works with blank albums, generally with "movable" leaves. His requirements are too individual and diverse to be served by any printed scheme of arrangement. He has long since broken the bounds of the hard and fast ruled-out spacing, stamp for stamp. Such spacing does not admit of the accommodation of his set pieces, his pairs and blocks, his stamps on original letters, his pre-issue period specimens, the engraver's proofs and the printer's colour trials, the documents, and the hundred and one other interest-

ing items by which he outlines the complete history of the stamp, from the first conception of its purpose and design to the last stages of its use, and in many cases to its posthumous appearance as a "reissue" or "reprint." He will also include for comparison examples of clever forgeries, where such exist.

To carry out his own plan then, the advanced collector requires no delimitation of what he shall collect; his album-pages are "blank." Yet not entirely blank, for

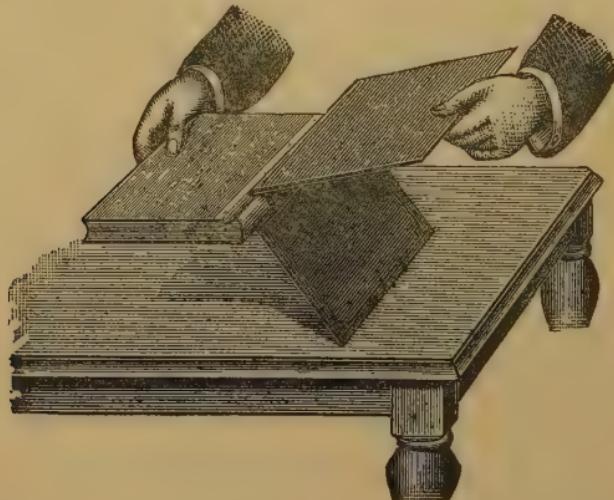


FIG. M.—Spring-back binder for loose-leaf Album  
("Paragon," etc.).

it is convenient to have a faint *quadrillé* ruling as a groundwork of the pages, and in many cases there may be a light, fancy, printed border (Fig. L). The faint *quadrillé* ruling is a convenience in finding the centre of a line or a page, and enables the collector to mount his stamps in symmetrical arrangement without undue waste of time in taking measurements. Albums of this class, that is to say, books formed of "movable" leaves held and released at will by various forms of mechanical binders (Fig. N), including the convenient "spring-back" (Fig. M), may be had at all prices

from 3s. 6d. to 50s. per volume. In selecting such an album, consideration should be given to the quality of

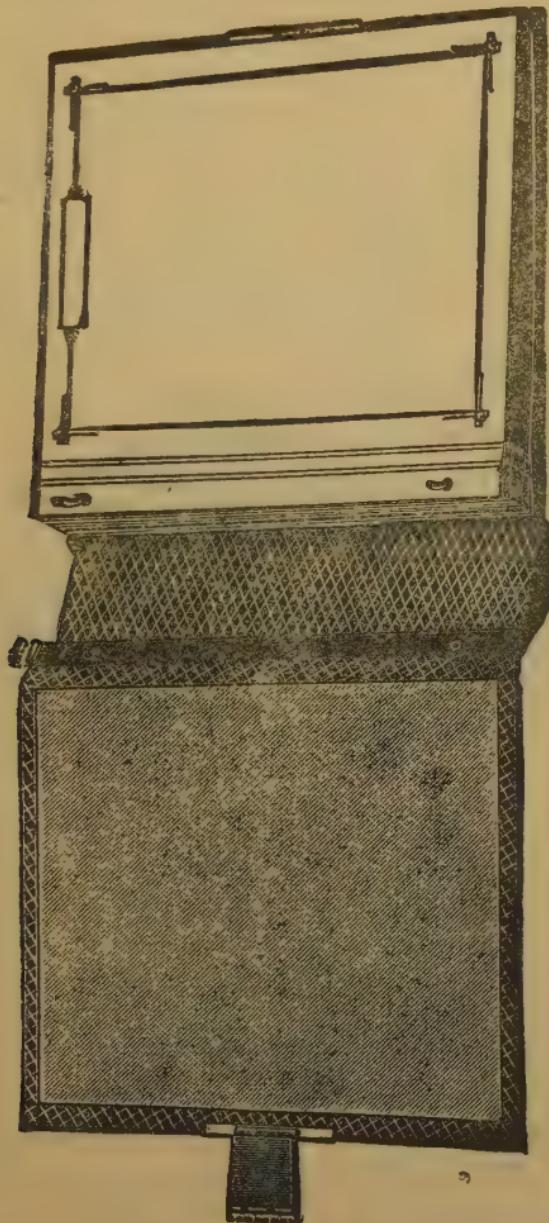


FIG. N.—Peg binder for loose-leaf Album ("Philatelic," "Oriel," etc.).

the paper, which should be well rolled but not highly surfaced; if a bordered paper be selected, the lighter

the border the better, as it is the picture that counts, not the frame, and in our case the border is only useful inasmuch as it rounds off the appearance of the page of stamps. A heavy border is apt to kill the effect of the stamps on an otherwise well-arranged page. As the first volume may be but the beginning of a series, it is well to obtain the blank album of a known make, e.g., "Paragon," "Acmé," "Simplex," "Oriel," "Facile," "Philatelic," "Crown," so that further volumes may be purchased as required, with some assurance that they will be of uniform size and style.

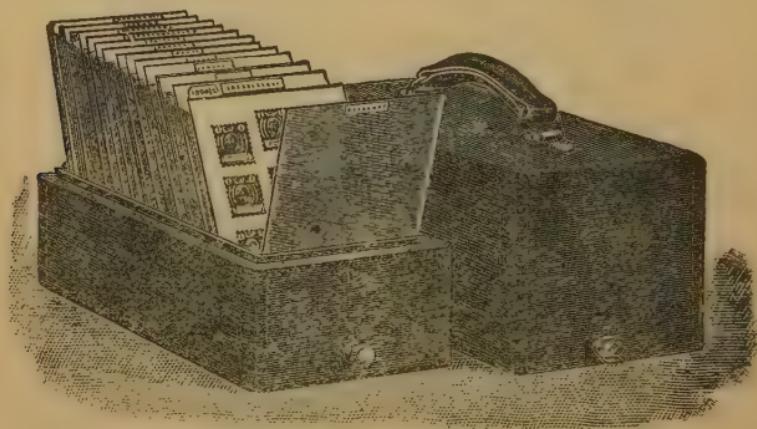


FIG. O.—The Cistafile.

Within the past few years there has been placed on the market a cabinet contrivance, which combines the interchangeability of the loose-leaf with the convenience of the card-index system. The Cistafile is a cabinet furnished with drawers, in which the stamps are arranged on cards printed with the faint *quadrillé* ruling. For many purposes the thin cards are more convenient and safer for handling separately than album-leaves, especially where the collector hands round the pages of his collection at a meeting of a philatelic society. The Cistafile cabinets (Fig. O) are provided in sections of one or more drawers or trays, and can be extended to

any dimensions; the cabinets also are provided with locking devices. The cards used have printed tables on the back which are convenient for recording notes concerning the stamps, whether general details of issue and use, or personal notes as to the source of the specimens and the price at which they were acquired.

In all albums, the avoidance of friction is an important consideration: in book-form it is practically impossible to entirely eliminate all friction in opening and closing the book. But the collector will find that, in the more expensive albums of the interchangeable-leaf class, the pages are provided with interleavings of thin protective paper. Even with these it is not wise to crowd such albums in with heavy books on a book-shelf; they should have no undue pressure brought to bear upon them. Modern stamps especially, printed as many of them are on super-sensitive coated papers, should be well protected from rubbing or pressure.

A pocket collecting-book is a useful—it ought to be an indispensable—accessory, as one obtains specimens in various circumstances and at all times, and to place



FIG. P.—Pocket Collecting-book.

them with other articles in an ordinary wallet or pocket case may crease or soil them. The best form of pocket collecting-book is the horizontal

oblong book, with paper shelves or slits into which the stamps slip without mounting (Fig. P). The slits may be of cardboard, paper, linen, or other material, and should be deep enough to cover about half the stamp, leaving the other half exposed to view on opening the book. A stout

folding card, with the inside fitted with paper or linen shelves, is sufficient for carrying a few stamps (cost from 2d.), but for larger numbers the oblong collecting-books of twelve or more pages are preferable at a cost of from 2s. 6d. upwards.

**HINGES.**—The hinge—often but erroneously termed a “mount”—is a small piece of semi-transparent paper gummed on one side. It is folded into two to form a hinge with the gummed side outwards (Fig Q). One arm of the hinge is lightly affixed to the back of the stamp, and the other to the album-page. As the stamp is a fragile thing, the less mounting it gets the better for its preservation, therefore it is desirable to fold the hinge into arms of unequal length, the short arm being only slightly moistened and lightly affixed to the back of the stamp; the other and longer arm only requires slight moistening also. The best idea of how to apply the mount will be gained from the accompanying diagram (Fig. Q3). The short arm of the hinge is generally applied to the top of the stamp, but many collectors,

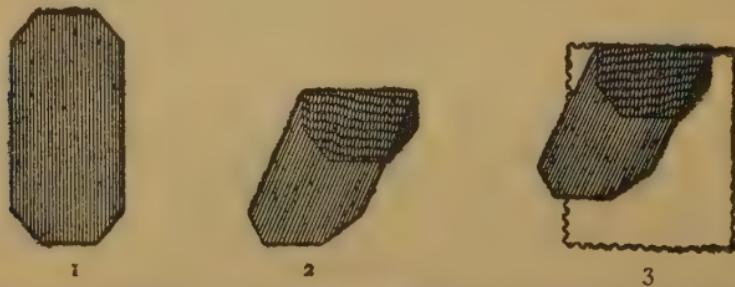


Fig. Q.—(1) The hinge ; (2) folded ; (3) affixed to back of stamp ready for mounting in album.

with good reason, mount at the side (the *right* side of the back of the stamp, *left* when looked at from the front) so that the “hinge” works the same way as the opening and closing of the album.

I have already indicated that the truest economy is to pay a good price for the best hinges. Cheap hinges, or those common make-shifts cut from “stamp-edging”

or music-rolls, will in a few mountings reduce a mint specimen to a "thinned" one, or may even result in tearing the stamp. Good hinges cost from 6d. to 9d. per thousand; they should be of the "peelable" kind, made of tough semi-transparent paper, and coated with a clear pure gum; they should be die-cut all of uniform size, though it may be desirable to have two sizes (a small and a large size) in readiness. The "peelable" hinges are so-called because, whilst they hold the stamps firmly enough in position so long as required, they will neatly peel off if you want to remove them, without damage to the stamp or album-page.

TWEEZERS.—These should be in readiness on all occasions when mounting, or examining stamps.



FIG. R.—Stamp Tweezers.

The collector should accustom himself always to manipulating his specimens with the tweezers, rather than with

the fingers. The kinds sold by stamp-dealers (Fig. R) are similar to those used for many other purposes, but should not be too finely pointed or they will pierce holes in or otherwise damage the stamps.

PERFORATION GAUGE.—This is a card (Fig. I) or metal plate, with rows of dots and lines to coincide with almost any known stamp-perforation. They are ranged in spaces of the length of 2 centimetres, as explained in Chapter I.; and—though it is not so easy as it appears—a little practice will enable the collector to discover for himself the exact gauge of the perforation of any specimen. Some dealers give away perforation-gauges as an advertisement, but the gauge, if it is to be of use, should be mathematically exact, and sixpence spent on a

good one (e.g., the "Ideal"), is by no means wasted: an inaccurate one will waste much time and be the occasion of many misgivings.



FIG. S.—Ratio Perforation Scale.

Perforation Scale," as it is called, is sold at 6d.

**MILLIMETRE SCALE.**—A thin ivory pocket-rule is a convenient accessory; it should be marked out on the centimetre scale, but it is also well to have it marked in inches on the opposite edge. This will be of service in comparing measurements of stamps, and especially of overprints and surcharges. Particularly so is it in

measuring the latter, as in successive printings these are frequently re-set in slightly different dimensions,

and in some cases will enable the collector to decide upon the authenticity of a specimen. An accessory *de luxe* as a companion to the rule is the surcharge-



FIG. T.—Surcharge Measurer.

measurer (Fig. T), a device like a pair of "dividers," opening and closing with a screw-adjustment. An ordinary pair will often serve the purpose, but personally I pin my faith to careful measurement with the ivory rule, and use no other accessory.

MAGNIFYING GLASSES.--A good magnifying glass is indispensable. It is well to have two, one for the

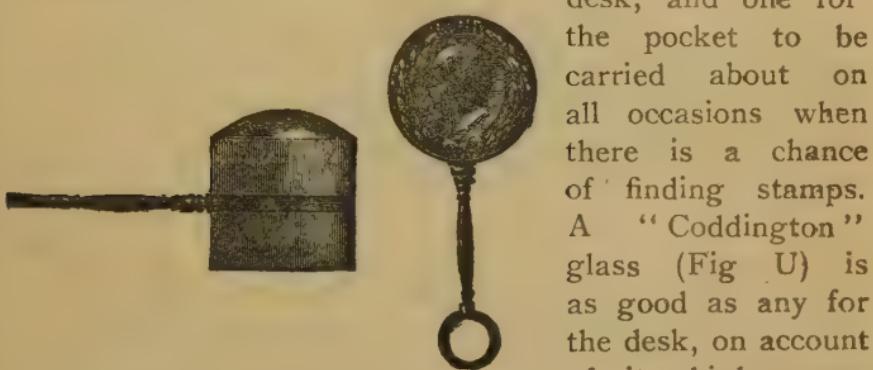


FIG. U.—The Coddington Magnifying Lens  
kept scrupulously clean, its flat base may be placed right on the stamp, and can be used without any trouble. For the pocket a well-protected lens, or set of lenses, of good quality should be obtained (Fig. V). Avoid the cheap qualities with their blue glass, which is detrimental to the eyes.

The advanced student may find that he can utilize



FIG. V.—Pocket Magnifying Lenses. . . the special requirements of the philatelist. This is a microscope costing with accessories about £6, and suitable for the examination of differences in dies, textures of paper, watermarks, and other details, and especially adapted to the use with

desk, and one for the pocket to be carried about on all occasions when there is a chance of finding stamps. A "Coddington" glass (Fig. U) is as good as any for the desk, on account of its high power and large field.

If

to advantage the Philatelic Microscope, devised by Mr. W. H. S. Cheavin, F.R.M.S. to meet

a camera in enlarging small differences and preserving photographic records of such observations.

A "watermark-detector" is a somewhat high-falutin name for a small polished black slab—a small black "tile" would do, but a neat one of convenient size may be purchased from stamp dealers for a few pence (Fig. W). Stamps laid face downward on any dark surface



FIG. W.—Watermark Detector.

will generally reveal their watermark, but where the watermark is not otherwise determinable, the application of benzine to the stamp on the black tile should have the effect of bringing the watermark more clearly into view.

In much the same category is the "chalky paper tester," which consists of a fine silver point held pencilwise; this point, drawn across a minute portion of the margin of a stamp, will, if the paper be "chalky," leave a slight but quite black mark. It is often desirable to know whether a stamp is on "ordinary" or "chalky," paper, and the test is a convenient one; but any piece of silver will serve, the only special advantage about the testers on the philatelic market being that they are finely-pointed and consequently the black mark can be kept down to a minimum.

In recent years there have been several devices, the idea of which I can best describe as "fountain-brushes" for moistening stamp-hinges. The licking of the actual stamp-hinge, if objectionable, is nevertheless almost general; but a better way is to lick the finger, and apply the wetted digit to the hinge—a method which sufficiently moistens the gum; for the fastidious there

are supplied brushes fitted to bodies of the fountain-pen order, which once charged with water keep moist for a considerable time.

Benzine, peroxide of hydrogen, and a couple or more camel's-hair brushes are desirable accessories, the uses of which have already been explained. It may be added that for cleaning off superfluous paper from the backs of stamps by "floating"—never immerse your stamps—it is as well to have a large plate which can be kept handy for this exclusive purpose.

There are published from various sources sets of philatelic maps, which, although not of strictly philatelic use, should prove of good service to the young beginner, in helping him to locate the geographical positions of every stamp-issuing country.

The small transparent envelopes, in which the stamp-dealers enclose specimens sold over the counter or through the post, are useful to the private collector, and may be obtained at very small cost. They are very convenient for keeping loose stamps, which in these transparent envelopes may be preserved and conveniently handled without detriment to their condition.

As an example of the accessory *de luxe*, one which is very rarely used to advantage, I may mention the micrometer. This is applied in philately for deciding in extreme cases upon minute differences in thickness of paper. As all hand-made papers and probably most machine-made papers (though the latter in less degree) vary in substance, minute measurement of paper-thickness in philately has but little if any significance, and consequently there is no occasion to use an instrument with a sensitiveness to variations of, say, 0.001868 mm.!

## CHAPTER V.

### HISTORY FROM THE STAMP ALBUM.

Europe, Political and Geographical—French Revolution of 1848—The Republic—Napoleon's Presidency and Reign—British Stamps in the Crimea—United Italy—The Birth of the German Empire—Napoleon's Influence in Mexico—The Franco-Prussian War—The Siege of Paris and the “Bordeaux” Issue—By Balloon Post—Paris Pigeon-Post—The New French Republic—The Designs of France's Later Issues.

HISTORY is written in divers ways, but it is never presented in so fascinating a form as when it is traced out by agreeable souvenirs of its outstanding incidents. The postage-stamps of the world reflect some light on the dark places of history. To a much greater extent they present features of design or other peculiarities, which stimulate the collector to inquire into national and international politics for the explanation of their origin. Thus stamp-collecting encourages us to bestir ourselves and whet our schoolboy recollections; more than that, it provides for us the interest to go beyond the insular curriculum of our scholastic establishments and learn something of world-history, rather than limit ourselves to the story of our own people. Beyond that again, our stamps provide a link between the history that is to-day in the making and that “confused heap of facts” which forms the history of the past.

The record of the adhesive postage-stamp, as we have seen, goes back for a period little longer than the allotted span of man's life. But the latter half of the nineteenth century witnessed a veritable earthquake of the States of Europe, and vast changes in the political progress



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of the world beyond. Still greater have been the stormy changes born of the Great War. The mutations of the postage-stamp—once the stamp became an intimate factor in the social and commercial life of all nations—have naturally reflected, as in a kaleidoscope of many colours, the changing map, the rise and fall of dynasties, the hand of the assassin, and the sovereignty of the people.

We keep our stamps in geographical or political groups. Let us take the album of "Europe," a group which answers to both styles of arrangement, and of which the destinies of its components are, no less than their histories, bound together in the contiguity of the territories. We open the album at France, as its vicissitudes form a great part of the influence which was at work in Europe during the early period of postage-stamps.

Our stamp-story begins just in the wake of the revolution of 1848; Louis Philippe and his minister, Guizot, had neglected the warnings of the reform banquets and monarchy had fallen before red revolution. It was but one of the reforms of the new Government to reorganise the Post Office, and to lay plans for the adoption of the postage-stamp system already successfully operating in Great Britain. By the time the stamps made their appearance (January 1, 1849), Louis Napoleon was started upon his meteoric career. Obviously, it would have been too significant to have used portrait stamps of a President whose term of office was fixed by the Constitution of 1848 as four years. So M. Barre, the designer and engraver of the first stamps of France, depicted an allegorical figure, the head of Ceres. The postage-stamp system was one of the first-fruits of the harvest of reform under the Republic, and it was a happy inspiration thus to dedicate those first-fruits to the Goddess of the harvest after the manner of the Plebeians at the Cerealia (Fig. 70).

Like the first British postage-stamp, the 20 centimes

stamp issued in France on January 1, 1849, was printed in black. Twenty centimes was the minimum letter-rate established by the Postal Act of August 24, 1848. This covered a letter of  $\frac{1}{2}$  oz. in weight for delivery anywhere in France, Corsica and Algeria. However, in the unsettled state of France during the next few years the Government did not give the new postal rate a long trial, but, taking fright at the diminishing receipts of the post-office department, raised the rate in 1850 to 25 centimes. Under the law of 1848 the postal department was authorized to prepare and issue stamps of the denominations of 20 centimes, 40 centimes, and 1 franc. To these were subsequently added stamps of the value of 10, 15 and 25 centimes, as occasion arose by the alteration of old rates and the introduction of new. All these stamps bear in addition to the head of Ceres, the abbreviation of the title REPUBLIQUE FRANCAISE. The rarest of these stamps is the 1 franc in the vermillion colour which, issued on January 1, 1849, was replaced on December 1 of that year by a stamp of the same design printed in carmine. This change was necessary to avoid confusion with the 40 centimes, which had been prepared in an orange colour, and was then (end of 1849) about to be issued for pre-paying letters sent to Belgium. The 15 centimes stamp is scarce: it was chiefly used on letters posted in Paris for delivery within the city.

With the exception of the 40 centimes, all the stamps in the set are found in *tête-bêche* combination; and it would appear that M. Hulot, the contractor, from some whim—and he was a man of curious fancies—intentionally made up his printing surface with one or more of the *clichés* inverted, so that this peculiarity was present once or oftener on every sheet. Pairs in this condition are rare and should on no account be separated.

But, to pass on, we come to a sudden change, for here an allegory of the Republic gives way to the portrait of its President (Fig. 71). The month of December,

"Napoleon's Month," preceding the issue of these stamps, witnessed the celebrated *coup d'état*, and in the same month seven and a half millions of people voted themselves and their country into the hands of the President. Owing to the rapid succession of political changes, there are but two denominations of this set issued in 1852, and the inscription remains upon them, "REPUB. FRANC." Both the ten and 25 centimes stamps were ready and issued in August 1852. The same year, in the month of December (which, by mysterious coincidence, was so eventful in the life of Napoleon), there followed the proclamation of the second Empire, when Napoleon III. donned the imperial crown.

The stamps, with the Emperor's portrait, but bearing the Republican inscription, gave way in due course to an issue with the Emperor's portrait, and bearing the words "EMPIRE FRANC." (Fig. 72). The first of these to appear was the 10 centimes, on August 17, 1853, and there are only technical changes to note until 1863, when the new stamps appeared with the portrait adorned with the victor's crown of laurel. So we see Napoleon III. on the very crest of the wave, which raised him thus high that he might have the greater fall. It is among the 20 centimes stamps of this type that we find the curious variety described as "corne sur le nez de l'empereur." It is only a flaw on the plate, but if Louis Napoleon had been a philatelist with the sensitiveness of Cyrano de Bergerac he would have resented the trick the plate played upon the already aggrandised organ which earned him the sobriquet of "Grosbec" (Figs. 73 and 74).

Before taking a rapid review of the later incidents in the history of France as shown in the postage-stamps of the country, we may further dip into the pages of our albums and see what influence the Emperor's policy had upon the stamps of other countries.

The Crimean War, 1854-56, in which England and France were allied against Russia, brought about the

introduction of an Army Post Office accompanying the British troops. Of the work of this post-office we have philatelic souvenirs in the shape of British stamps bearing special army postmarks, indicating that they originated with the British forces at the war. Over half a million letters were sent home by the troops from the seat of war in twelve months. Another result was the setting-up of the permanent postal establishments of Great Britain in the Levant.

The French, too, had a postal establishment for the troops using obliterations inscribed "AO" = ARMEE D'ORIENT." (e.g., "AO 5c." = Armée d'Orient 5ième corps).

Napoleon's war with Austria, and his assistance towards the liberation of Italy from the Austrian yoke, gave the great impetus to the movement which swept half a score of stamp-issuing States into an United Italy. In 1859 Sardinia, Naples, Sicily, Parma, Modena, Romagna and Tuscany were separate stamp-issuing countries, together with the States of the Church. By the year 1862 the postage-stamp effigy of "il re galantuomo" Victor Emmanuel II., was in circulation from the Alps to the sea, throughout the length of the peninsula, with the one exception of the much restricted States of the Church, which still continued to use the stamps symbolic of the temporal power of the Papacy. The "homely little *atelier*" of Signor Matraire at Turin which had sufficed to produce the stamps (head of Victor Emmanuel II.) of Sardinia and the Neapolitan Provinces, was now worked to its uttermost to supply temporarily the postal needs of the newly United and free Italy, until a permanent issue could be received from the British contractors, Messrs. De la Rue and Co.

The jubilee of the stirring events of the Italian Union has revived the memories of Garibaldi in two modern issues of commemorative stamps from Italy (Fig. 201). They bear portraits of the leader, and were issued in

April and November 1910, to commemorate respectively the fiftieth anniversary of the liberation of Sicily and of the National Plebiscite of the Southern States (1860). Napoleon's success in Lombardy also diverted the stamps of Austrian-Italy from their original use in the Lombardo-Venetian States, to a new use for the Austrian Post Offices in the Levant. Another outcome of the war was the cession of Savoy and Nice to France by Victor Emmanuel; at which time the Principality of Monaco came under French protection, and ultimately issued its own postage-stamps.

These were but a few of the effects of the French war with Austria. There were changes vaster far than those wrought on the map of Italy. The defeat of Austria by Napoleon made possible the subsequent Prussian victory over the Austrians at Sadowa, and now for the first time Napoleon was face to face with the menace of a powerful Hohenzollern monarchy. When the struggle betwixt Prussia and Austria began, Napoleon may have seen nothing in it but the two German powers reducing their own strength to the advantage of France. Instead of that, as we now know, it placed Prussia at the head of the North German Confederation, and ultimately gave its scions the rule of the German Empire. What this meant to France the world knows well, but the effect upon stamp-issues is more to our immediate purpose.

A German-Austrian postal union had been early established, and between 1849 and 1868 a number of the German States had separate postal establishments and postage-stamps. The formation of the North German Confederation rendered obsolete the separate stamps of Prussia (which by this time included the conquered province of Hanover and the annexed duchies of Schleswig and Holstein, so abolishing the stamps of each), Brunswick, Mecklenburg-Schwerin, Mecklenburg-Strelitz, Oldenburg and Saxony, together

with the issues of the trio of Hanseatic towns, Bremen, Lubeck and Hamburg, the last-named of which had already incorporated the post and stamps of Bergedorf. The Confederation was formed in 1866, and by the beginning of 1868 the whole of these separate issues had been superceded. The stamps of the North German Confederation (inscribed "NORDDEUTSCHER POSTBEZIRK"), together with those of the Grand Duchy of Baden, were merged into a single issue for the German Empire, following upon the proclamation of William I. as Emperor in the gallery of the palace of Versailles. That historic incident in the French palace is the subject of one of Anton von Werner's most celebrated historical paintings; and the same artist's allegory of the German Union figures in miniature on the 2 marks stamp (Fig 160) of Germany with the motto "Seid Einig-Einig-Einig."

But we have anticipated in tracing out the results upon stamp-issues of Napoleon's policy in one direction. His expeditions of 1867 beyond Europe have left their traces in the French Colonial issues for Annam and Tonquin and Cochin China, both of which have now been included in the stamps of Indo-China. In the West the campaign in Mexico to establish an Austrian Archduke as Emperor over the land of the Aztecs is memorable in the short-lived stamps of the Mexican Empire (1864-67), the last of which bore a portrait of the ill-fated Maximilian I. who, scarcely after the French army had been withdrawn, fell a victim to European aspirations in America. Napoleon's part in the Mexican affair, it is perhaps unnecessary to recall, would scarcely have been possible but for the great civil war going on in America, of which we have a philatelic record in the stamps of the Confederate States and certain issues of the stamps of the United States.

Now let us return to our French stamps. In the collection of M. le Comte Durrieu, there is a letter bearing the Paris postmark dated September 5th, 1870,

franked with one of the Napoleonic stamps current at the beginning of that month. But the portrait medallion has been cut out by the scissors of the sender of the letter, since the preceding day M. Gambetta, before the Corps Legislatif, had proclaimed the second Republic. The Franco-German war, which put an end to Napoleon's career at Sedan on September 1st, enabled collectors to trace out by means of original letter-covers the movements of the German Army of occupation. The stamps on these letters were those we commonly describe as of Alsace and Lorraine; but they were first used in the parts of France occupied by the Germans, and afterwards for a short period in the provinces of Alsace and Lorraine after their cession to Germany by France as part of the penalty of her defeat.

When the Prussians were marching upon Paris the French Government of National Defence sent most of the stock of postage-stamps of the then current imperial issue into the provinces.

The siege of Paris was prolific in postal curiosities. It lasted from September 19th, 1870, to January 28th, 1871, and for four months the city whose proud habit it was to govern France was in the humiliating position of being encircled with foreign troops, and its authorities, no less than its citizens, had to use chance devices for the means of communicating with the outer world.

Three stamps were printed in Paris from the old republican plates showing the head of Ceres, but they were now perforated, as the system of perforating had been introduced during the Empire. In the provinces the stock of imperial stamps was being used up, and further supplies could not be expected from the printers in Paris until the siege was raised. Arrangements were made by the provincial authorities to produce stamps by lithography at Bordeaux, and the familiar "Bordeaux issue" is one of the most historic of all postage-stamps (Fig. 75). An example of the 40

centimes stamp of the first republican issue was taken as the model for the Bordeaux-printed stamps, and two lithographic artists, MM. Dambourgez and Yon, were employed on the preparation of the lithographic stones. The former did the drawing on the stone for the first type of the 20 centimes stamp only. M. Léopold Yon engraved the others on stone, a process well known to French lithographers,\* and somewhat different from the ordinary lithography. M. Yon's name has been handed down to posterity on the stamps, where it figures in minute letters on the bunch of grapes that adorns the brow of Ceres (see Fig. X).



FIG. X—Engraver's Signature "Yon" (enlarged)

The different schemes for communication between Paris besieged and the provinces were numerous and ingenious. The submersion in the Seine of telegraphic cable, which had been laid in anticipation of the arrival of the Germans, was promptly discovered by the enemy and the cable destroyed. Runners were comparatively successful in the early stages of the siege, and M. Maury in his "Histoire des Timbres-Poste Francais," has recorded the names of some of the

brave men, mostly humble employés of the post-office, who lost their lives in the gallant attempt to carry letters from or to the besieged city.

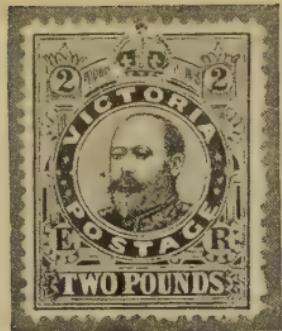
Letters were sent by balloons and by pigeons with some success, and an ingenious idea was tried of enclosing letters in hollow zinc spheres fitted with a clock-work contrivance timed to operate after set intervals. The letters were placed within one half of the sphere,

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\* It was used by Sergeant Triquera in New Caledonia, and M. Pettitt in Trinidad for producing postage-stamps.



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PLATE 16.



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the other half containing the mechanism; the ball was to be thrown into the Seine, when it would sink below the surface and travel with the current. At the end of five, six or more hours according to the period for which it was set, the mechanism released a spring which emitted from the ball a small tricolour banner to attract attention and bearing the words "A porter à l'hôtel de ville" (Fig. Y).

The contrivance was complicated, but from documents and letters it is clear that a simpler form of hollow spheres was used to some extent. These were simply hollow spheres into which the letters were placed. The outside was furnished with a series of flanges which imparted a motion to the sphere (Fig. Z). The late M. Maury has shown us a letter sent by this means from

Dax on December 31st, 1870, which did not, however, reach Paris until June, 1873. Another similar letter sent from Viella (Gers) in January, 1871, was not recovered until July 7th, 1876. The charge by this service for the conveyance of letters was 1 franc per letter of 4 grammes in weight. The postal authorities took this amount, 20 centimes of which was to be retained by the department, and the remaining 80 centimes was for the inventors of the system. The payment of the 80

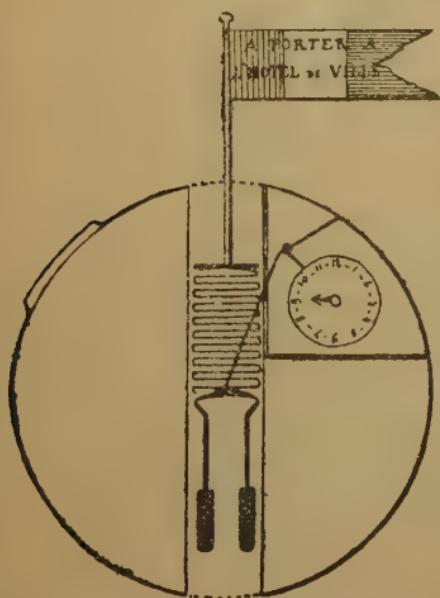


FIG. Y.—Device for sending letters via the Seine.

centimes was made partly on the despatch of the letter, and the remaining part was to be paid to the

representative at Paris by the postal authorities there on receipt of the letters. It is curious to note that these spheres, although they did not successfully serve their legitimate purpose of communication, had been known in earlier times as a means of conveying contraband alcohol and cigars.

Balloons provided the chief method of maintaining communication with the outside world. Under decrees of September 26th, 1870, services by both free and passenger balloons\* were established, and collections of the



FIG. AA.—Paris Balloon Letter-Sheet.

stamps of France may well display some examples of the cards and letter-sheets so sent, although they were not issued by the French post office; these are inscribed respectively for the two services (a) "PAR BALLON NON-MONTE" and (b) "PAR BALLON MONTE" (Fig. AA).

The record of the balloons, accompanied by aeronauts

\* Montgolfier balloons had already been used with success during the same war at the siege of Metz. The first balloon that was dispatched on September 16th contained about 5,000 short messages from soldiers to their families. The balloon fell at Neufchateau the same night, and the communications duly reached the authorities and were distributed to the addressees.

and in some cases by passengers leaving Paris during the siege, is one of the most remarkable achievements in the annals of public posts. Some fell into the hands of the enemy, one fell into the sea in the Bay of Arcachon, but a considerable number achieved their purpose. One carried five dogs which had previously been used as sheep-dogs for accompanying herds of cattle to the Paris markets. The balloon descended near Chateauroux and the dogs were afterwards released as

near Paris as was considered safe; in their collars were messages to the beleaguered citizens, but not one of the dogs succeeded in entering the city.

The gratitude and the admiration of the French people have been expressed in the erection, at the entrance to the park at Neuilly, of a beautiful monument by Bartholdi to the memory of the aeronauts of the siege of Paris.

The letters and dispatches by pigeon-post were at first written in as small a hand as possible, but afterwards, with a view to increasing the amount of correspondence each pigeon could carry, photography was used. The messages were grouped together and photographically reduced to an extremely small compass upon films, and the latter were placed in tubes attached to the pigeon's tail. The pigeons, which had mostly been brought out of Paris by the balloons, were released in the provinces and on their arrival the films were projected on a lantern screen on a large scale and the messages transcribed by copyists at a table in front of the screen. The pigeons suffered from the cold, the rain, and snow, but a number of them reached Paris, and we can imagine the elation of the

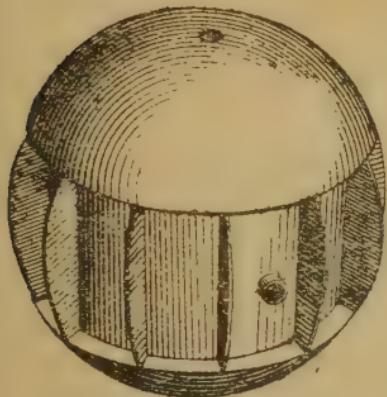


FIG. Z.—Zinc sphere for conveying letters.

people of Paris when on January 8th, 1871, a pigeon arrived bearing twenty of these "pellicules" comprising no fewer than 38,700 messages for the inhabitants. Another pigeon carried by the same means as many as 40,400 messages in sixteen private and two official "pellicules," arriving in Paris on January 28th.

The termination of the siege was quickly followed by the tragedy of the Commune, during which a number of private postal agencies were established, of which the veteran M. Maury preserved examples of the posters and the "étiquettes gommées" which were affixed to letters entrusted to these firms.

The heavy price of peace with Germany was the cession of Alsace and Lorraine, already referred to, together with the payment of an indemnity of £200,000,000. The German soldiers were not to be entirely withdrawn from France until the payment of this great sum was concluded.

The Republic found it necessary to raise the postal rate under the law of August 24th, 1871, and the new tariff came into force on September 1st. The 25 centimes blue, and the 15 centimes bistre (Ceres, perf. 14x13½) were issued in the type with the small denominating figures on September 1st, to denote the new minimum rates, *viz.* :—

- 25 centimes on inland letters (formerly 20 centimes).  
15     ,,     country local letters (formerly 10 centimes).  
15     ,,     Paris local letters (,, 10 , ).

The return to the effigy of Ceres on the stamps of the Republic was commenced the month after Napoleon's surrender at Sedan, and the design was retained in use, with slight technical changes, until 1876. A *timbre de fantaisie* of this period is suggestive of the constant danger in which the Republic stood of royalist reactionary parties. It is a well-engraved design, showing a gruesome death's head with the inscription REPUBLIQUE FRANCAISE and the date 1874 (Fig. BA). Another similar print, but not so well executed, was circulated by the legitimists

bearing a portrait of the Bourbon Comte de Chambord, whose cause in France was lost by his celebrated letter of October 27th, 1873, declining to accept any conditions as the price of his returning to occupy the throne of his ancestors.

In 1875, owing to criticisms of the Ceres type of stamps, there was started an open competition for designs for a new set of stamps, and a large number of highly imaginative and beautiful designs were submitted to the judges, among whom were Henrquel-Dupont, Meissonier, Baudry and Ballu. The first prize of 1500 francs was secured by a humble artist, M. Jules Auguste Sage, a pupil of M. Picot, and employed as chief designer in a painted-glass factory. His design is said to have first attracted the attention of Meissonier, who was afterwards consulted with regard to the modifications introduced, before it was brought into use for the postage-stamps.

It represents Commerce and Peace (Fig. 76), clasping hands and ruling over the world by means of the post, and these stamps represent to the connoisseur the significant allegory in which we regard all our stamps as promoters of progress and the heralds of peace. Elihu Burritt, the learned blacksmith of New Britain (Connecticut), saw in cheap ocean postage, prepaid by postage-stamps, the furthering of the Universal Brotherhood of Man, and the late Sir J. Henniker Heaton, Bart., regarded the stamp in the same light as did M. Sage, when he claimed to be sticking the British Empire together with a penny stamp.

The comparative stability of France, no less than the appropriateness of M. Sage's design, preserved the latter for a quarter of a century on the French stamps. Subsequently there were pictorial changes, representative of



FIG. BA  
*Timbre de fantaisie*

tranquil progress. In 1900, the design of M. Joseph Blanc (1846-1904), the decorative painter, was used for the denominations 1 centime to 5 centimes. His design (Fig. 77), shows Liberty holding in her hands the scales of Justice, typifying Equality, and two amoretti by her side are emblematic of Fraternity. M. Mouchon, the engraver,



FIG. CA.—  
The "Rights of  
Woman."

is understood to have originated the "Droits de l'homme" type used for the denominations from 10c. (Fig. 78), to 30 centimes. This design was not a success; it was re-drawn in 1902 with rather less dignity, and was withdrawn altogether in the following year. There is a *timbre de fantaisie* of this period in which the suffragists propounded the "Droits de la femme" claim (Fig. CA).

The third of the three designs which made up the new French series was a delicate and fanciful drawing for large-sized stamps of the values of 40, 45, 50 centimes, 1, 2 and 5 francs. This was by Luc-Olivier Merson (b. 1846), son of the eminent art critic, and a painter of the decorative school. He illustrated Victor Hugo's *Notre Dame*. His stamp-design shows Liberty holding a sheathed sword, and the background is crowded with the branches of an olive tree, emblematic of Peace (Fig. 79).

The values from 5 to 35 centimes have since 1903 been in various forms of the "Sower" type, the design being based on the "Semeuse" of the late M. Louis Oscar Roty, adapted from the 50 centimes coin of the French Republic (Fig. 80).

The postal history of France follows, as has been shown, very closely upon the history of its political and constitutional changes. Its commercial progress is illustrated in the philatelist's albums by postmarks of the various exhibitions, and its postal stationery (post-cards, envelopes, etc.) supplements the story as told

in the ordinary stamp-issues. Even the Socialist problem has left its traces on the stamps of France, for, during the great postal strike of 1909, when postal communications were temporarily suspended in Paris and other parts of France, the Paris Chamber of Commerce established a special postal service. Other Chambers of Commerce followed the example of the capital, and one issued a special stamp at Amiens which was printed to the extent of 50,000 copies in May, 1909. During the long period of strife which followed the German onslaught on Europe in 1914 some phases of the struggle are represented in the war stamps of France and her colonies. We can trace in the shabby "Grand Consommation" paper, on which the French stamps were printed in the darkest days of the war, some of the stress the nation was labouring under, and the "Red Cross" and "War Orphans" stamps are reminders of the heavy yoke that was upon the sons of France in the Great War.

Among the latest stamps we get a reminder of one of France's greatest contributions to humanitarian science in the series of 1923, issued to commemorate the centenary of Louis Pasteur, whose discoveries have revolutionised pathological science (Fig. 80a).

## CHAPTER VI.

### POSTAGE-STAMP PORTRAITURE.

Advantages of a Portrait—Queen Victoria's Head—Portraits of King Edward—British Royalties and Celebrities—A Postmaster's Vanity—Colonial Potentates—Portraiture Statistics—Miniature Picture-Galleries—Notable Omissions—Foreign Sovereigns and Royalties—Life-histories in Stamps—Liberators, Presidents and Discoverers.

A PRECOCIOUS schoolboy critic of the first adhesive postage-stamp wrote in 1840: "I don't fancy making my mouth a glue-pot, although to be sure, you have the satisfaction of kissing, or rather slobbering over, the back of Her Gracious Majesty the Queen. This is, however, I should say, the greatest insult the present ministry could have offered the Queen."

There were others who doubted the wisdom of scattering the effigy of Her Majesty broadcast, but the true wisdom of the selection of the royal portrait as the subject for the new stamps is well defined by Eleanor C. Smyth, the daughter of Sir Rowland Hill.\* "There is one art which we unconsciously practice from infancy to old age—that of tracing differences in the human faces we meet with. It is this art or instinct which enables us to distinguish our friends from strangers; and it was, perhaps, recognition of this fact that long ago led to the placing on the coinage of the portrait of the reigning monarch because it was familiar to the public eye, and

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\* *Sir Rowland Hill: the Story of a Great Reform*, 1907.

therefore less likely than any other face to be counterfeited. In an engraving of some well-known countenance, any thickening or misplacing of the facial lines makes so great an alteration in features and expression, that forgery is far more easily detected than when the device is only a coat-of-arms or other fanciful ornament."

That first stamp-portrait, though it did not escape criticism in the early days, has had a glamour added to it by the passing of more than eighty years. But the collector who admires it to-day is not wrong in declaring it to be a very lovely example of portrait-engraving in miniature. As in all prints, the proof stages show to advantage the fine work which, in the production by mechanical means of many millions of copies, was naturally liable to variation.

The profile on the City Medal by William Wyon, R.A., struck in honour of the Queen's first visit to the City after her coronation in 1837, was the origin of the portrait. From this Mr. Henry Corbould, F.S.A., made a drawing which the engraver, one of the celebrated Heath family, worked out on the steel die. It had long been considered that Charles Heath, engraver to the Queen, was the engraver of the die, but recent investigations lead to the belief that his son, Frederick, also an engraver, actually produced it (Fig. 1).\* This beautiful early portrait was retained for many years on our stamps, a copy of the original die being only deepened and slightly modified in 1854 by a very talented engraver, William Humphrys. To all public intents and purposes the "new die" was an exact repetition of the old, but the keen eye of the philatelist distinguishes the improvements introduced by the *burin* of Humphrys after the old die had been in use for fourteen years.

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\* See "Great Britain: Line-engraved Stamps." London 1909 (page 20).

The use of the portrait on the stamp that heralded the consummation of the postal reform at home, is doubtless responsible for the widespread use of portraiture on the stamps of our colonies and of foreign countries.

The stamps of the British Empire show many portraits of our sovereigns of the present and two preceding reigns. Queen Victoria was shown in a variety of poses, and at several periods of her reign. The first portrait after Wyon was the basis of practically all the stamp portraits of her late Majesty on the stamps of the home-country. The first were engraved in *taille-douce* for *intaglio* plate-printing; later, when the less effective surface-printing began to be used, the very similar portrait was engraved *en épargne* by M. Joubert. The embossed stamps used for both adhesives and envelopes were in several cases from dies struck by Wyon himself at the Royal Mint (Cf. Figs. 1-9).

The Queen had a strong sentimental regard for the Wyon portrait. Time after time it was suggested to her that it should be superseded by a modern portrait, but she would not permit of any alteration. She preferred her people to remember her chiefly as the beauteous young Queen of the Wyon medal.

There was one exception among our home stamps. The British Empire postcard bore an impressed stamp showing the late portrait, full figure, which had been painted by the Hungarian artist, Heinrich von Angeli. The same picture was the origin of the portrait busts on the high value and 3 pies stamps of India of 1895 and 1899, and the 1901 series of Southern Nigeria (Fig. 93).

In the oversea dominions many portraits and some unintentional caricatures of the Queen were used. The most celebrated was the portrait by Alfred Edward Chalon, R.A., painter in water-colours to the Queen. This showed her late Majesty in robes of State, and a copy of it was made by the younger Corbould, from which

Humphrys engraved the die for the New Zealand stamps of 1855 (Figs. 81-104).

King Edward's portrait first appeared on a stamp of New Brunswick in 1860 during a visit paid to the colony in his 'teens. The portrait showed the young Prince in Highland costume. Similar stamp portraits were used by Newfoundland in 1868 and 1880, and the latter colony gave us later representations on the issues of 1897 and 1910 (Figs. 105-116).

The portrait used on the stamps of Great Britain during King Edward's reign, and in many of the colonies, was from one by Emil Fuchs, exhibited in the New Gallery before the death of Queen Victoria. Most of the stamps produced after this portrait were surface-printed, but the Falkland Islands and the Turks and Caicos Islands presented it in *taille-douce* engraving.

The most successful of the stamp-portraits of King Edward was undoubtedly the Canadian one, the die for which was engraved in *taille-douce* by Messrs. Perkins, Bacon and Co., of London. The portrait, the method of engraving, and the firm were, it is understood, suggested to the Canadian authorities by His Majesty King George, and the suggestion was exemplary of the high appreciation in which the process, and the firm which had originated the use of it for stamps, are held by the philatelist (Fig. 108).

King George also figured on stamps before his accession. The first was Newfoundland's 5 cents, issued in 1899. One of the Canadian Quebec tercentenary series showed both King George and Queen Mary on one stamp, and this arrangement has during the present reign been followed by the British South Africa Company for its Rhodesian stamps. The portraits on the latter are from photographs by Downey. A rather poorly lithographed stamp-portrait of the King issued by Newfoundland was the first to appear subsequent to his accession, and it was closely followed by the well-

engraved stamp commemorative of the Union of South Africa (November 4th, 1910), and by the Rhodesian set (November 11th, 1910). The current English stamps bear portraits copied from coin and medal portraits by Sir Bertram Mackennal, A.R.A., K.C.V.O. The Indian portrait is by the same artist (Figs. 18-22, 117-127).

Of the Royal Consorts of this country, Prince Albert figured in both the "pence" and the first "cents" issues of Canada. Queen Alexandra was first portrayed on the 3 cents stamp of Newfoundland in 1898, since when she figured on a stamp which also bore King Edward's portrait in the Quebec tercentenary series of Canada and on the 10 cents of the 1911 Newfoundland set. Queen Mary also has appeared on stamps of Newfoundland in 1901 and 1911, and on the Canadian and Rhodesian stamps already mentioned. The Prince of Wales is shown as a baby on the  $\frac{1}{2}$  cent stamp of Newfoundland, 1897, and he and his brothers figure on the fine series of portrait-stamps of the Royal Family issued in Newfoundland, 1911, which series includes a picture of H.R.H. the Duke of Connaught (Figs. 109, 112, 113, 126-138).

It must be generally recognised that the most appropriate portrait (and indeed the most suitable subject in most cases) for a stamp-design is the effigy of the ruling sovereigns. The British Empire, however, comprising as it does varying grades of colonies and protectorates with self-government in divers forms and degrees, has given us a variety of stamp-portraits, apart from those of reigning sovereigns and their families.

Of the sovereigns of olden times Newfoundland has portrayed two. The 60 cents stamp of the issue of 1897, commemorating the four hundredth anniversary of the discovery of the colony by Jean Cabot, bears a portrait of King Henry VII., who granted a charter to Cabot to discover new lands. Cabot himself appears on the 2 cents stamp of this issue. The set issued in 1910 to mark the four hundredth anniversary of the

first settlement of the colony shows several portraits, including King James I., who granted a charter to John Guy, the founder of the first permanent colony, and "Lord Bacon," who is none other than Francis Bacon, Lord Verulam, wrongly titled upon the stamp. He figures here because he was the "guiding spirit of the colonisation scheme."

Canada has given us portraits of Jacques Cartier who, in the sixteenth century, added la Nouvelle France to the French possessions; Samuel de Champlain, the first French Governor of the country; the Marquis de Montcalm and his adversary on the plains of Abraham, General Wolfe. The four stamp-portraits appeared in connection with the celebrations of the tercentenary of Quebec (Figs. 140, 141).

At the centenary of New South Wales (1888), that country issued stamps bearing portraits of Captain Cook, the navigator, Captain Arthur Phillip, the first governor, and the Earl of Carrington, the governor at the period of the centenary. During the late South African War several of the stamps issued in Mafeking bore portraits of subjects; two varieties present a front-face portrait of the then Major-General Sir R. S. S. Baden Powell, whilst another showed Sergeant-Major Goodyear on a bicycle. These particular stamps were, however, of the local order, and it probably only accidentally that some of them served to frank letters beyond the limits of the besieged town (Figs. 139, 143, 142, 144).

The stamp-album provides at least one instance of how vanity, openly displayed, defeats its own purposes. In the days before New Brunswick became incorporated with the Dominion of Canada, its Postmaster-General was Charles Connell (Fig. 145), whose sole claim upon the remembrance of posterity is in the philatelic monument he erected to his "guid conceit o' himself." When it was necessary to change the New Brunswick stamps from the pence to cents currency, Connell took (as he

says in his Report) "particular pains to ascertain the best and most economical mode of procuring them." He apparently had the right to take the initial steps towards procuring the new stamps, but it was not until the printers had supplied the series that his colleagues of the Executive Council discovered that Connell had selected his own portrait to figure on the 5 cents denomination. The Executive Council in Committee sent a memorandum to the Governor (the Hon. J. H. T. Manners-Sutton) advising him to approve all but the 5 cents stamp, and further advising his Excellency "to order a 5 cent postage-stamp to be struck, bearing the likeness of the Queen, instead of the 5 cent stamp already procured by the Postmaster-General." The Governor signed his approval of these recommendations, and telegrams were sent to Connell forbidding the issue of the stamps with his portrait. The latter made a vain protest that "I do not intend that the legitimate authority belonging to the Chief of that [the Post Office] Department shall be limited or circumscribed, while I have the honour of being at its head." Connell's resignation from office was accepted by the Governor on May 19th, 1860, the forbidden stamp was never actually issued, though a sum of £25 had been expended upon the engraving of the plate, and a further sum of £31 15s. od. on printing the 5,000 sheets. It is to be noted that Mr. Connell had chosen the most widely-circulating of all the denominations for his own glorification, and whilst he ordered 5,000 sheets (500,000 stamps) of these he had only ordered 2,000 sheets of the ten cents bearing the Queen's portrait, and 1,000 sheets of the seventeen cents bearing the portrait of the then Prince of Wales.

Among the stamps of the Indian Native States we get some engraved portraits of the rajahs of Indore; a truly comic aspect of the undoubtedly imposing Maharajah Sardul Singh appeared on the stamps of Kishengarh, and a more civilised presentment of his

successor, Madan Singh. Sir Shamsher Prakash of Sirmoor is represented by two very handsomely-engraved portraits on the stamps of this Punjab State (Figs. 146, 147, 149).

In the Malayan territories we find stamp-portraits of the Sultans of Johore, and a portrait of His Highness Zain ul ab din ibni Narhum Ahmad, the hereditary ruler of the British Protected State of Trengganu, which, together with Kelantan and Kedah, was ceded to the protection of Great Britain by Siam, under the treaty signed at Bangkok, March 10th, 1909. Since the transfer Kelantan has also issued stamps, but they do not portray its Rajah, though there have been rumours that H.H. Abdul Hamid Halimshah Yang Maha Melia, the Sultan of Kedah, is desirous of emulating the example of Trengganu and issuing stamps for his State bearing his own effigy (Figs. 148, 150).

Another ruler of a British Malayan territory is H.H. Sir Charles Brooke, who in 1868 succeeded his uncle, Sir James Brooke, whose romantic acquisition of sovereign rights over Sarawak, part of the island of Borneo, is a matter of Imperial history. Sir James died in England in 1868, shortly before the first postage-stamps bearing his portrait were issued, in Sarawak. His nephew and successor, one Johnson, adopted the name of Brooke and ruled in Sarawak for well over forty years. He was made a G.C.M.G. in 1888, and shortly after his accession King Edward commanded that he should be recognised as an Indian Prince of the first rank (Figs. 151-153). His son, H.H. Charles Vyner Brooke, succeeded in 1917, and his portrait figures on the stamps issued since 1918.

In the Pacific, among the British Islands, we have a stamp-portrait of the late Makea Ariki of the Cook Islands. The Government here is administered by an Executive Council of which the native Arikis or chiefs are members, and that Makea was the most powerful of

them was evident, for she wrote in 1892 to the Premier of New Zealand that the Parliament had decided that her likeness as Chief of the Government should be upon the stamps. Apparently the proposal had caused some jealousies among other Ariki, but the matter was settled by ten votes to two. The portrait was copied in New Zealand by the engraver, A. E. Cousins, from a photograph borrowed from an Ariki who prized it rather highly (Fig. 154).

The first stamps of Tonga were issued when the aged King George I. was "Sovereign of all the Chiefs and all the people" at the head of a constitutional government. His portrait consequently appeared on the early stamps. At his death on February 18th, 1893, he was succeeded by his great-grandson, King George II., whose portrait subsequently appeared on the stamps, including the very handsome pictorial set printed by Messrs. De la Rue in *taille-douce* in 1897. George II. was married on June 1st, 1899, to Lavinia, and to commemorate the event the 1d. stamp was overprinted—"T—L. June 1899"—the initials of the bridegroom (*Taufa' ahau*) and his consort, (Lavinia)—though an error in the printing showed on some of the stamps, the date "1889" for "1899," a blunder which would have antedated the nuptial ceremony by a decade. The present Queen, who acceded in 1918, is now portrayed on several of the Tongan stamps (Figs. 155, 156).

The stamps of Zanzibar depict a succession of the Seyyids of Zanzibar. Hamid bin Thwain succeeded in 1893, Hamoud bin Mohammed bin Sain followed three years later, in 1896. At the death of the latter in 1902 his son, Ali bin Hamoud bin Naherud, then a minor, succeeded. The latter is well-known in this country, having been educated at Harrow. His minority terminated in 1905 and the 1908-09 issue of Zanzibar stamps bear a full-face portrait of him (Fig. 157). The newest stamps depict H.H. Khalifa bin Harub.



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PLATE 18.



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PLATE 20.



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One can scarcely class the subject on the stamps of Sudan as a portrait, though it is said to represent Slatin Pasha, who was an officer of the Egyptian Intelligence Department at the time this stamp was issued. He is mounted upon a dromedary, and despatch bags bearing in microscopic letters the names Khartum and Berber hang from the saddle.

The stamps of the foreign countries also present a remarkable array of stamp portraits; the extent and variety of this class of subject may be indicated by the fact that up to the year 1923 no fewer than 660 different personages—of varying degrees of note—had been portrayed on stamps.

Several of the European countries have made a new departure in the matter of stamp-portraiture during the present century. Austria led the way by showing us the late Emperor, Francis Joseph (Fig. 159), in a series of pictures taken at different stages in life's progress, and also some portraits of his ancestry copied from pictures in the Royal palaces. The set of stamp-pictures originally appeared on New Year's Day, 1908, to mark the sixtieth year of the Emperor's reign, and it appeared in a revised form in 1910 in connection with his eightieth birthday celebration. The 1 heller stamp is from an old portrait of Karl VI., the father of Maria Theresa, who appears on the 2 heller denomination. Her son and successor, Josef II., figures on the 3 heller; and his brother, Leopold II., appears on the 6 heller. Francis I. figures on the 12 heller; and his son, Ferdinand, on the 20 heller. The 30 heller stamp shows Franz Josef, as he was at the time of his accession in 1848; the 35 heller a portrait of thirty years later (1878). The 50 heller shows him in the uniform of a field-marshall; the 60 heller shows him on horseback; and the 1 krone depicts him with the insignia of the Order of the Golden Fleece. Contemporary portraits appear on the 5, 10 and 25 heller stamps, the values most widely in use, and the most ambitious of

all stamp portraits—a full-face one of the aged Emperor—figured on the superbly engraved 10 kronen stamp printed with rich effect in deep brown, blue and ochre.

The emperor Charles and his consort, Zita, figure on some of the later stamps of Austria and Hungary, and after their banishment to exile Hungary, under a Bolshevik regime, replaced the royal portraits with a grotesque series of stamp portraits of socialist revolutionaries.

A more impressive outcome of the break-up of the Empire of the Hapsburgs has been the wise administration of the independent republic of Czecho-Slovakia, whose scholarly and statesmanlike President, Dr. Thomas G. Masaryk, is portrayed on a few of the stamps of that newly-freed country.

In 1910 a set of stamps similar to the Austrian series of 1908 in conception and in execution was issued in Montenegro. The set included the denominations 1 to 50 para, and 1 to 5 perpera, the latter being a new designation for the Montenegrin krone. The 1 para shows the old Tsar Nicholas at the period of his student days in Paris; 2 and 20 paras show the Prince and his bride at the time of their marriage in 1860, the lady being the daughter of a Vice-President of the Council of State, Peter Vukotitch. The other denominations depict various epochs in the career of this ruler, whose reign in Montenegro was remarkable for its length in a hot-bed of political unrest, for all the States around have indulged oft in the relaxation of insurrection during the fifty odd years Nicholas held sway in Montenegro.

The Austrian and Montenegrin portrait-series just described were printed at Vienna, but the idea has been extended to Bulgaria in 1911 by a series of stamps printed by the *Officina Calcografica* in Rome, marking the elevation of that country to a Kingdom. The ex-Tsar Ferdinand is here shown first in a profile bust to left on the 2 stotinki; a three-quarters length figure in white military undress on the 5 stotinki; a bust in naval

uniform on the 10 stotinki; a full-face portrait on the 25 stotinki; and another three-quarters length portrait on the 1 leva, showing the new-fledged King invested with all the attributes of majesty, the sceptre in his right, and the orb in his left hand, and clothed in the elaborate vestments of the ancient Tsars of Bulgaria, the whole being enclosed within an elaborate frame. The 50 stotinki shows the King and Princes at a military review, and the remaining denominations bear views of the country of the Bulgars (Figs. 162-172). The young Tsar Boris figures on the stamps of 1919 onwards.

The ex-Emperor of Germany is missing from our miniature portrait-gallery, unless indeed we admit as portraits the historical pictures on the 3 and 5 marks stamps of Germany (1900). On the 3 marks he is represented on horseback, surrounded by the mighty ones of the Fatherland, at the unveiling of the Wilhelm I. Memorial in Berlin. The original picture is by the eminent historical portrait-painter, Wilhelm Pape. Another world of celebrities, with the Kaiser Wilhelm II. as the central figure, appears on the 5 marks, where he is delivering an address on the anniversary of the reconstitution of the German Empire, another of Pape's subjects (Figs. 160, 161).

The ill-fated Tsar of Russia also did not figure on stamps until 1913, when a handsome portrait series was issued in Russia, to celebrate the tercentenary of the house of Romanof, which first occupied the Russian throne in the person of Michael Romanof, crowned February 21st, 1613. The portraits were selected from the long and famous line of Romanofs, and views of the Kremlin, the Winter Palace and the Romanof House appeared on three of the rouble values (Figs. 173-189).

The Sultans of Turkey who have reigned since the introduction of postage-stamps there in 1863, have been Abdul Aziz; and Abdul Hamid II., deposed in 1909 by the young Turks in favour of Mohammed V. They

are not portrayed in person on the stamps on account of the prohibition of pictures of men or animals in the Quóran, but have used their sign-manual (Fig. 158). The interdiction of portraiture is one of the controversial readings of the Quóran, but it is not construed by the New Turks nor by the Persians in the same sense. Turkey has given us many stamp pictures since 1913 and a very good portrait of the Sultan Rechad. No more attractive portrait-stamps have ever delighted the heart of the young collector than the Viennese printings of the middle period of the stamps of Persia of the reign of Nasr-ed-Din. A later portrait was that of Muzaffer-ed-Din (Fig. 190). But if we turn to the stamps of the Indian Native States, we find the element of portraiture again entirely lacking in the States where the ruling family is Mohammedan.

Norway has given us portraits on its stamps of the sovereigns of the united Norway and Sweden, Oscar I. and Oscar II., and since the repeal of the union with Sweden it has displayed the effigy of King Haakon VII. Sweden has portraits of Oscar II. and his successor Gustav V. Denmark, though it commenced to use stamps in the reign of Frederick VII., did not issue a portrait-stamp for use in the home-country until near the end of the reign of Christian IX., and this was changed about three years later when that aged monarch, the father of our Queen Alexandra, died and was succeeded by the late Frederick VIII., a full-face portrait of whom is on the stamps of 1907, and these were superseded by portrait-stamps of King Christian X. in 1913. The portrait of Christian IX. appeared on the stamps of Iceland in 1902, and here we have in the issue of 1907-08 a linking of the two reigns in the double profile portraits on one stamp of Christian IX. and Frederick VIII. A silhouette profile of the late King Christian figured on the 1905 stamps of the Danish West Indies. The two silhouette issues of Iceland, 1911-12, depict the poet Jon

Sigurdsson and King Frederick VIII. (Figs. 205, 200, 202).

Modelled much after our own first postage-stamps, M. Jacques Wiener's fine engravings of the portrait of Leopold I., King of the Belgians, include some of the most desirable stamps in the mint state; they were superseded, as also were our own, by the more commonplace typographed stamps which rarely do justice to portraiture. Both Leopold I., and his much-discussed successor, the late Leopold II., figure among the typographed series that followed the classic Wiener types, and in 1912, there appeared a set designed by M. Pellens, a Belgian artist, showing the portrait of King Albert. One of the outstanding figures in the Great War, King Albert, is represented on the stamps of 1919 wearing the "tin-hat" of the trenches (Figs. 191, 192).

The Grand Duchy of Luxemburg, though formerly in the Germanic Confederation, has since 1867 been neutral territory, under the terms of the Treaty of London of that year. Its Grand Duke at the time of the first stamps was William III. of Holland, whose portrait thus figures on the stamps of both Holland and Luxemburg. At his death in 1890 his daughter, Wilhelmina, became Queen in Holland, and Adolf became Grand Duke in Luxemburg, where his portrait appears on the stamps of 1891-1905. At his death on November 1905, he was succeeded by his son, the late Wilhelm, Grand Duke, who figures on the stamps since 1906. As he had only female issue, the Luxemburg Chamber of Deputies passed a bill vesting the succession in his eldest daughter, the Princess Marie, born 1894, who figures on the stamps of 1914. She abdicated in 1919 and her sister, the Grand Duchess Charlotte reigns in her stead, and is the subject of the pleasing portrait on the stamps of 1921.

In Holland, as in Belgium and Great Britain, we set out with portraits of the fine recess-plate printed

order, to be succeeded by the unclassical surface-printed productions. The Wiener head of William III. (1852), and J. W. Kaiser's substitute which appeared in 1862 are justly admired by the collector, and the Nusser portrait (1867), though not equal to its predecessors, is much studied on account of technical peculiarities in its reproduction, and in the manufacture of the stamps on which it figures. In surface-printing, though the later William III. and the early Wilhelmina stamps are crude and toneless, the current issue is above the average with the coronation-portrait of the Queen, taken by Professor Stagg. But it has only to be placed beside the handsome recess-plate printed stamps of the gulden type, engraved by Vurtheim and Steelink of Rotterdam and Amsterdam respectively, and showing the portrait from the same photograph, to demonstrate the immeasurable distance at which the best typography must follow *taille-douce* printing in the limited area of a postage-stamp (Figs. 193-195).

Among the portraits on the obsolete stamps of the German States there is a portrait of the successor of King William IV. to the Hanoverian throne, King George V., son of the Duke of Cumberland, and grandson of the British King George III.

In the first stamps of Prussia we have a collaboration of two eminent engravers, Friedrich Eichens, a pupil of Paolo Toschi, and Eduard Schilling of the *Preussische Staatsdruckerei*. The work was a portrait of King William IV., and is of the highest excellence, excelled only perhaps in the original die engraved by Tommaso Aloysio for the stamps of Sicily. The latter, however, were poorly printed by novices in recess-plate work, whilst the Eichens portrait had the advantage of skilled printers and efficient mechanical contrivances in the manufacture. The "Saxons" of the 'fifties show us portraits of Frederick Augustus II. to right, and, following the numismatic rule not generally accepted in

Philately, his successor, John I., is shown to the left.

Bavaria, which long maintained a uniform armorial design, produced in 1911 some fine portraits of the late regent, Prince Luitpold, who was born March 12th, 1821, and became Regent on June 10th, 1886, so that during 1911 he celebrated both his ninetieth birthday and the completion of a quarter of a century of his regency. These events were marked by jubilations in Bavaria, and by the issue of a series of stamps designed by Professor Friedrich von Kaulbach, and following portraits by the artists von Hildebrand and von Defreggers. The latter shows the Regent wearing a huntsman's cap, but possibly for the reason of emphasizing the character of the headgear, though more probably due to a reversion of the original, the feather is on the left instead of the sportsman-like right. King Ludwig III. is portrayed on the stamps produced by a beautiful photogravure process (Figs. 196, 197).

France provides in its home-issues but one portrait (that of the celebrated scientist Louis Pasteur) other than those of the third Napoleon, in a few brief phases till "the star is fall'n, and time is at its period." The least imperial of his philatelic portraits is the crudely formed pin-scratched lithograph, which a sub-officer in the French marines—Sergeant Triquera—produced for the Governor of New Caledonia in 1860. On two key-plates used for several of the French African colonies, Guiné, Côte d'Ivoire, Mauritania, Sénégal, Ht. Sénégal-Niger, there are portraits. One is that of General Faidherbe, of renown in connection with his campaigns in Africa, and remembered as having responded to the call of the Government of National Defence in 1870, to take the command of the Northern Army defeated at St. Quentin. After that event he returned to archæological studies in Africa. The other portrait is that of Dr. N. Eugene Bally, a former Governor of French Western Africa.

The little Principality of Monaco has had its own postage-stamps since 1885, bearing first the portrait of Prince Charles III. and later of the scientist Prince Albert, and finally Prince Louis. Spain and Portugal have both shown us a long succession of royal portraits. In Italy, in the days before the union, Sicily had the grand portrait of Ferdinand II., by that master of engraving, Aloysio, rather spoilt by inefficient printing. The stamps were commonly called "Bombas" by the early collectors, after the soubriquet the Neapolitan King gained for himself at the bombardment of Messina. Here the head of majesty held itself too sacred to allow the use of an ordinary postmark, which might inflict unspeakable indignities upon the royal effigy, so a postmark of a frame-like pattern was formed to deface the frame and leave the vignette untouched, a scheme ingenious enough in theory, but whose purpose, needless to say, was freely frustrated in practice.

In addition to Victor Emmanuel II., and the assassinated Humbert I., there is a good portrait of Victor Emmanuel III. on the Italian stamps of to-day. The celebration of the jubilee of the events which led to the fusion of the Italian States into a re-united Italy, has led the authorities to give us in recent times (April and October, 1910) portraits of the warrior-hero, Garibaldi (Fig. 201), the poet of the Divine Comedy, Dante (1921), Giuseppe Mazzini (1922), and Alessandro Manzoni (1923).

That miniature republic which occupies but a few square miles of Monte Titano, a rugged towering height which rises from the plain of Romagna "like a mole on the cheek of a fair lady," has given us small portraits of two of its Captains Regent, those who were in office on the occasion of King Humbert's last visit to San Marino which has preserved an undisturbed independence since the fourth century, escaping the machinations of Cardinal Alberoni, and the conquest-hunger of Napoleon. The Sammarinisi have two Captains Regent

who take the title of "Their Excellencies the Captains Regent of the Most Serene Republic of San Marino." They are elected biennially from the Council of Sixty, the function taking place on the first of April and the first of October. The Regents-elect are attired in black state robes, velvet capes lined with blue silk and fastened with gold cords. Each wears an ermine cap, which, together with the state robes, are handed down from Regent to Regent, being the property of the republic. The ceremony takes place in the new Palazza Pubblico, opened by King Humbert, which opening ceremony was the occasion of the issue of the stamps. The little State upholds its dignity to this day, as it did when rejecting Napoleon's present of cannon on the score of the Sammarinese love of peace. The Republic in recent years has sent tributes "from the oldest Republic to the largest" (the United States), and it was represented at the Coronation of Edward VII. by a Special Envoy, its highly-prized decoration, the Equestrian Order of San Marino, being worn on that occasion by his late Majesty. "La Citta Felice," as it has been called, provides in its postage-stamps a symbol for the philatelist of the nearest approach to the true *Libertas* and the nearest realisation of the brotherhood of Peace.

The stamps of Eastern Europe include a number of portraits: Roumania shows the enlightened Prince Couza, who introduced among other innovations that of postal-reform; on his abdication, which was the result of a conspiracy, Prince Charles, afterwards King, figured on the stamps, and it is one of the curious traits of his long reign that we trace peaceful progress, rather than revolutionary turmoil, in watching the successive issues the growth of the royal beard (Fig. 204). His world-renowned Consort, the singer of sweet song, Carmen Sylva, has also figured on several of the stamps of her country. A life-history in postage stamp miniatures figures on the series of 1906, the fortieth year of the

reign. Here we see on the 1 banu the Prince taking the oath of allegiance to the Constitution in 1866; on the 3 bani, the Prince is shown driving in a carriage-and-four; other stamps show him in scenes reminiscent of the Russo-Turkish War of 1877, in which Prince Charles led the Roumanians on the Russian side and gained the complete independence of his own country, his kingly crown being shortly afterwards (1881) forged from the guns taken at Plevna. The pictorial contrast is provided in the Charity issues, to the designs of which the Queen, who was the Princess Elizabeth of Neuwied, applied her signature. These show the Queen spinning, weaving, and nursing a wounded soldier. Another shows her daughter-in-law, the Princess Marie, with her children standing at the Palace gates and receiving a poor family conducted to them by an angel. The stamps were inter-charity postal stamps: they defrayed postage to the extent of a part of their face-value, the remainder going to the Policlinia and Tesatorea institutions which enjoyed the patronage of the Queen. The stamps of 1919 onwards present the picture of King Ferdinand.

The Coronation (1904) stamps of Serbia show the founder (Black George) of the Karageorgevitch line and King Peter, who re-established the dynasty in power, and good portraits of King Peter figure on subsequent issues. The greater Serbia, now styled the Kingdom of the Serbs, Croats and Slovenes, has stamps bearing the portrait of King Alexander (Figs. 198, 199).

Egypt, on attaining her independence (1922), presents a photographic likeness of King Fuad I. on her new stamps. The other states of Eastern Europe have given us freely of their royal portraits, excepting Turkey, for reasons already stated, and Greece, which has given us of its greater glories, which, though long since passed, have not been left by the modern Greeks to that "great siz'd monster of ingratitude," the oblivion of modern materialism.

In the Far East, Siam has provided some good portraits of the late King Chulalongkorn, and of his successor, Vajiravudh I., on its stamps; China and Japan give us of their symbolism, though the modern hero-worship has not escaped the new Republic or the modern Cipango. After the Chino-Japanese War, Japan issued stamp-portraits of the soldier princes, Arizugawa and Kitasirakawa, and still more recently (1908) a picture of the Empress Jingo. In 1912 two commemorative series of stamps issued in China provided portraits of Dr. Sun Yat Sen and President Yuan Shi-Kai.

In the Western world, the United States led the way with portraiture which has been the most prominent feature of nearly all its stamp-issues, from the grand old early stamp prepared by the Postmaster of New York in imitation of the 1840 penny black of Great Britain and the first governmental issue of 1847. The finest of the portraits are mostly taken from notable products of the sculptor's art (Figs. 206, 207).

Mexico has portrayed its priestly liberator Hidalgo, the Napoleonic *protégé* Maximilian, and his successful rival, President Carlos Benito Juarez (Fig. 203). The contiguous republic of Guatemala has shown its first President, Rivera Paz; and President Reyna Barrios figures on the stamps of the Central American Exposition 1897, which exhibition was largely due to his initiative, but was a failure which led to his downfall and assassination.

It would require the compass of a Dictionary of American Biography to discuss all the stamp-portraits given us by the States of Central America, and the more prosperous among the states of the Southern continent. Nearly all represent in their postage-stamps that chronic change which has hitherto been the portion of each, but none the less, the portraiture on the stamps of the Argentine Republic, comprising no fewer than thirty persons, is of a high degree of historical interest. Brazil, too, has given us a rather fine series, though its issues

of 1908 are a degradation of stamp-portraiture, especially where no fewer than six alleged portraits and a full-length allegorical figure are crowded upon the stamp of the Pan-American Medical Congress at Rio de Janeiro; and the pin-head pictures of King Carlos of Portugal and President Alfonso Penna appear on a stamp which was issued to commemorate the intended visit of Carlos to the 1908 Exhibition in Rio. That visit was frustrated by the tragical ending to the life of King Carlos, which left his second son a broken crown of monarchy, which events have not permitted him to piece together again. A curious conjunction of portraits figures on a 100 reis scarlet stamp of 1920, representing the King of the Belgians and the President of Brazil, issued on the occasion of the Belgian King's visit.

The stamp-portraiture of America, although I cannot detail it here, must not be passed without reference to the two celebrities whom several of the states have united to honour, Christopher Columbus and Simon Bolivar. The former is mostly associated with the choice engravings of the progressive republic of Chili (Fig. 208) and with the historical commemoratives in the great republic of the North. The memory of Bolivar, the Liberator of South America, has been justly held in high regard, and his portraits vary in execution from the infantile caricatures on some of the native-produced stamps of Colombia (*vide* the 50 centavos of 1903-04) to well-engraved portraits on the stamps of the same country and of Bolivar and Venezuela.

## CHAPTER VII.

### OLD FRIENDS ON NEW STAMPS.

Classical Designs—The Olympic Games—Mythological Persons and Subjects—Ancient Art Reproduced: Statuary and Coins—Some Famous Historic Buildings—Emblematical Mythology.

IT has been said of the bibliophile that he has in his books the ruins of an antique world and the glories of a modern one. Our stamp albums contain something of the glories of our modern civilisation in reflecting the progress of cheap postage, and, as in a well-stocked library, a comprehensive stamp collection will show something too of the ruins of the world of the ancients. My present topic is the element of mythology in the world's stamp designs, and no better illustrative examples can be selected than those from the haunts of the ancient Hellenes.

To the stamp lover there is something weird and fantastic about this link which exists between the modernity of the postage stamp and the antiquity of Greece, as connected up by the classical subjects which have constantly been preserved upon the stamp designs.

The first stamps of Greece appeared in October, 1861, and it was probably the idea of M. A. Barre, the French engraver, that he should follow the arrangement of his father's design for the stamps of France; but for the head of Ceres he substituted the wing-capped head of Hermes, messenger of the gods (Fig. 209). For a quarter of a century Barre's Hermes figured upon all the

stamps of Greece, the printing being done at first in Paris, and afterwards in Athens. M. Hendricks, a Belgian artist, designed, and his fellow-countryman, M. A. Doms, engraved the design which, in 1886, supplanted the Barre "Hermes" under a royal decree, countersigned by the celebrated Greek statesman, M. Delyannis, whose assassination is of recent memory. The design is more complex than its predecessor, the head (Fig. 217) being reduced in size to allow for elaboration of the border; the result was no improvement, and the Belgian chronicler, M. Jean Baptiste Moëns, dubbed the product of his countrymen an *étiquette de bobine*. Nevertheless, the new Hermes typified the *motif* of the Greek stamps for a whole decade without interruption, until the revival of the Olympic Games at Athens in 1896 and the construction of the new stadium at the foot of Mars Hill, brought about the first series of stamps of distinctively classic associations. In this and subsequent series we get visions of the *athletai* in exceedingly well engraved miniatures presenting the prominent muscles identified with the Pancratiastic and similar arts. More than this, we get new visions of the gods and goddesses "kerchiefed in a comely cloud," and views of the Stadium and the Acropolis (Figs. 210-218).

In the 1896 Games series, the 1 lepton and 2 lepta show a contest between gladiators, the 5 and 10 lepta show the thrower of the *discus* in the attitude handed down in the *Discobolus* of the Boëtian sculptor Myron, but misrepresented in the replica in the British Museum, where the head has been wrongly attached. On the 20 and 40 lepta stamps is a vase depicting Pallas Athene, the goddess of perpetual virginity, who gave her name to Athens. Like her parent, the wide-throated Zeus, she was a deity of the sky and carried the *aegis* with the Gorgon's head, the symbol of the tempest. On the stamps Athene is represented with the *aegis*, in the form of a shield bearing the Gorgon's head, on her left arm,

and her right arm is upraised in the act of throwing a thunderbolt, for Athene controlled thunder and lightning.

The 25 and 60 lepta stamps show the *Quadriga* or four-horsed chariot used in triumphal processions and races; and at the sides are Atlantes, athletic male figures, who are here an appropriate substitute for Caryatides. The 1 drachme stamp shows the Stadium at the foot of Mars Hill restored by the generosity of M. Averof, of Alexandria, for the revival of the Games.

The 2 drachmai stamp bears a representation of the Greek ideal of manhood as typified in the Hermes of Praxiteles; and the 5 drachmai a winged statue of Nike (Victory) after Peonias. The highest denomination of the 1896 set shows a view of the Acropolis with the Parthenon.

With the advent of the twentieth century a new type Hermes stamp appeared in Greece, the model being that inimitable expression of the poetry of motion, the Mercury of Giovanni de Bologna (Figs. 229, 230).

In 1906, the repetition of the Olympic Games brought a new series of designs, mostly drawn from the gymnastic order of sculpture. On the 1 lepton and 2 lepta the physical attributes of Apollo are represented by that deity, who is shown throwing a *discus*. Apollo was much worshipped by the youths of the gymnasium for his physical skill, and perhaps for that love of sport which he displayed immediately on his birth by slaying the dragon Python with his bow. The stamp design is drawn from a 4 drachmai coin from the island of Cos, and dating from the fifth century before Christ (Fig. 220).

An athlete, about to jump, is the subject of the 3 and 5 lepta design, which is said to have been taken from an ancient disc. Nike, the Greek Victory, figures on the 10 lepta; she is seated on an *amphora*, and holds a *caduceus*, the origin of the picture being a coin of the ancient town of Terrina; and on the 20 and 50 lepta we get a tableau representing Atlas bringing the apples

of the Hesperides to Heracles, another patron of the wrestling school and gymnasium. Heracles appears again in a tableau representing the encounter with Antaios on the journey to fetch the golden apples, when Heracles lifted his opponent (who grew stronger each time he touched his mother Ge, the Earth) from the ground and held him aloft until he had killed him. This struggle is shown on the 25 lepta (Figs. 222, 225, 226).

The 30 lepta shows two gymnasts engaged in the sport of the Pancration, a combination of wrestling and boxing, the design having been taken from a bas-relief in marble. The attitude resembles that of the group in the Uffiza Palace, Florence. On the 40 lepta is a winged figure, the Genius of the Games, holding a Cock and surrounded by symbols of the games; this subject follows an ancient mirror decorated with figures in low relief. The 1 drachme and 2 and 3 drachmai stamps all show a tableau of the end of a foot-race, a subject taken from Grecian pottery and from a similar source is derived the tableau on the 5 drachmai, where the goddess Nike and her priests are celebrating the sacrifice of the Games (Figs. 223-228).

In 1911 a new series of stamps was issued in Greece, designed and engraved in London from ancient models. The 1 lepton and 3 and 10 lepta values bear the head of Hermes after a 2 drachmai coin issued in Sybrita, Crete, in the fifth century B.C. The same god figures on the 5, 30 and 50 lepta stamps, the design for which is from another Sybrita coin, of the fourth century B.C., on which (Fig. 231) the god

"... to his feet applies

Those golden wings that cut the yielding skies."

Yet another of the designs shows Hermes carrying the baby Arcas, the ancestor of the Arcadians, a subject drawn from a coin of Pheneus, Arcadia, of the fourth century B.C.



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PLATE 24.



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A new element in the 1911 series is the goddess Iris, swift as the breeze, who was the special messenger of Zeus and Hera, and who bore their commands to the ends of the earth, even to the Styx and into the submarine world. The goddess is shown before a Doric temple on the 2, 20, 25 and 40 lepta stamps, the origin of the subject being an ancient coin.

Soon after the establishment of the joint protectorate of the Powers in Crete (1899), the Cretan authorities began to display their kinship with the Greeks by reviving the emblems and symbols of their ancient history. M. Svoronos, the director of the National Numismatic Museum, was entrusted with the supervision of the designing of the administrative seals which bear the effigy of the fabled King Minos. He was later invited to superintend the scheme of stamp designs, for which the phototype engravings in his "Numismatique de la Crête Ancienne" supplied the sources. "It was, above all," say the Cretan authorities in their official pamphlet, "the postage-stamps of the new autonomous State which bore witness, throughout the world, to the love the Cretans feel for the symbols and emblems of their ancestors."

In the stamps of 1900, when the postal service of Crete was initiated, Hermes figures on the 1 lepton and 50 lepta denominations. The design is from a coin ("Svoronos," pl. XXX., 16) of Sybrita, which ancient Cretan city is noted for the beauty of its coinage. Hermes is bending to the left and is donning his left sandal, his *chlamys* hangs from his shoulder, and his *caduceus* rests against a rock. The old-time artist has been inspired by the *Odyssey* (v. 44-49), and the Cretan authorities, in publishing their description of the design, ask: "Could one conceive a more beautiful emblem for the international and overseas postal service?" (Figs. 232-236).

The 5 and 20 lepta stamps show the goddess Hera, the chosen one of Zeus. It has been copied from a silver 2 drachmai coin of Cnossos ("Svoronos" VI., 6). The

10 and 25 lepta bear a modern portrait of the High Commissioner, Prince George of Greece. "The Greek imagination of the Cretans, subsequent to their freedom from foreign yoke, compared him, from the first, to the heroes of profane and Christian Greece, who by the extermination of bandits and barbarians were the deliverers of Greece."

The 1 drachme stamp bears a design intended to symbolize the domestic post, and represents the guardian of the island, Talos. This mythical winged man of brass, the work of Hephaistos went round the island thrice a day. Whenever he saw a stranger draw near the island he made himself red-hot and embraced the stranger to death. The stamp follows a beautiful coin of the Cretan city of Phaistos (Fig. 234).

It is explained with reference to the 2 drachmai stamp that the new Government of the High Commissioner desired to express on one of the stamps the principles on which the new *régime* was to be conducted. So the figure of Minos, taken from a coin of Cnossos, was adopted. Minos is described as the "widest, the most just and most kindly of all kings and lawgivers, a truly divine man, who became the symbol of a well-governed State" (Fig. 235).

The highest denomination in the set is a further compliment to Prince George, and a comparison, for it shows St. George killing the dragon; it is, too, a compliment to the design on the English gold coinage, for it was from this source that the stamp design was taken, not only because it was readily accessible, but because it was considered the most artistic representation of St. George known, having evidently been inspired by the fine horseman of the frieze of the Parthenon in the British Museum (Fig. 236).

The 1905 set of Cretan stamps is not less replete with ancient emblems. One object of the series (Figs. 237-245) was frankly to make widely known the remarkable discoveries of recent historical research in Crete. On the

2 lepta there is Artemis, the Grecian Diana, holding a torch and standing upon the sacred rock, guarded by two hounds. Another figure, a man, is standing: this was copied from an impression of a great seal found at Cnossos.

On the 5 lepta stamp is Britomartis seated amid the branches of an oak-tree. This is from a coin of Gortyna, Crete.

The 10 lepta shows a portrait of Prince George of Greece, as the High Commissioner of Crete.

The 20 lepta, copied from a silver 2 drachmai coin of Cydonia, ("Svoronos" IX., 23) shows Cydon, the Cretan Jupiter, in his infancy being suckled by the bitch Cynosure; the 25 lepta is copied from one of the best examples of Cretan coinage, the 2 drachmai from Itanos ("Svoronos" XIX., 7) representing a Triton spearing a fish with his trident, symbolizing the Cretans' power on the seas in the bygone days. The 50 lepta shows a coin of Cnossos bearing the head of Ariadne within a labyrinth, in the form of meander, an allusion to the legend of the visit of Theseus to Crete to kill the Minotaur in the Labyrinth. It appears to be doubtful, however, whether the head is not that of Persephone.

The 1 drachme shows Europa seated on Zeus, who, in the form of a bull, carried her over the seas to Crete, where she became the mother of Minos. The coin is one of Gortyna, a place where the goddess was held in special reverence and worshipped under the name of Hellotis.

The ruins of the Palace of Minos at Cnossos figure as a view on the 3 drachmai stamp, and form a philatelic souvenir of the excavations conducted by the celebrated British archaeologist, Dr. Evans. The frame design is of spheroidal pattern, and the monster in the top corner has a woman's body with large breasts, and the head of an ox: it is met with upon seals discovered during excavations at Zacros. Its identity has not been established, for it can scarcely be a Minotaur, as that is considered to be a male, though it resembles the newly-discovered mon-

ster, in that it has a human body with the head of a bull. In the opposite corner of the stamp is an archer, from a fragment of a steatite vase found at Cnossos.

Finally, on the 5 drachmai we have a view of the historic monastery of Arcadion, with Mount Ida, capped with the sparkle of eternal snows, in the background. The mountain, 8000 ft. high, was associated with Zeus, who was supposed to have been born in a cave in Mount Ida; but the monastery's great claim to interest lies in an incident in the insurrection against the Turks in 1866, when, after an heroic defence by 900 Greeks and Cretans, including women and children, against 22,000 Turkish and Egyptian soldiers, the former blew themselves up, together with a large number of the enemy. The numbers on both sides vary considerably in different accounts, but whilst the above figures may have been exaggerated by the Cretan postal pamphleteer, we may accept his proud boast that "it was the glorious Missolonghi of Crete."

The Roman goddess of Agriculture, Ceres, has appeared on the stamps of France, and the same head was copied—at an immeasurable artistic distance—by the baker's boy who engraved the first stamp of Corrientes, a province of the Argentine Republic.

The newspaper and periodical stamps of the United States issue of 1875 present a further series of emblematical and mythological sculptures. The values 1 to 10 cents bear an emblematical figure of "America," after the statue by Thomas Crawford which adorns the Capitol at Washington.

The 12 to 96 cents bear a statue of Justice; the \$1.90, a statue of Ceres; the \$3, a statue of Victory; \$6, Clio, the Muse of History; \$9, Minerva, the Goddess of Wisdom; \$12, Vesta, goddess of the hearth and the fireside; \$24, a statue of Peace; \$36, an emblematic figure of Commerce; \$48, Hebe, the goddess of eternal youth; \$60, an Indian Maiden said to be Minnehaha. These designs were

repeated in the series of 1895, but for different denominations.

Mercury, Liberty, and the Phrygian Cap appear on the stamps of a number of countries, and Uruguay has represented a Centaur on its issue of May 1910. The same country has also given us some unmistakable Cupids, and what is described as "Amazon" and, may be, the spirit of the woman's enfranchisement movement enlightening the Republica Oriental (Figs. 247-249).

Many other countries have introduced native myths and national allegories into their stamp-designs, and all the older countries, especially those of the East, have used symbols of their ancient lore, and their stamps are replete with quaint and curious interest.

## CHAPTER VIII.

### HERALDRY IN STAMP-DESIGNS.

The First "Cote-armure"—National Emblems and Mottoes—The Heraldry of Greater Britain—Heraldry in Foreign Countries.

AS in the study of numismatics Heraldry takes an important part, so in the study of stamp-designs the philatelist finds an added interest if he knows something of the mysteries of *emblemata*.

Heraldry, or rather that branch of it which treats of Armory, is of very ancient origin; indeed it is said by some enthusiasts that our first parents were bearers of "cote-armure"—to Adam was assigned a shield *gules*, and to Eve another, *argent*: which latter Adam bore over his as an inescutcheon, his wife being sole heiress; also that, after the Fall, Adam bore a garland of fig-leaves, which Abel quartered with *argent*; an apple *vert*, in right of his mother.

On the stamps of our country we find several instances of heraldic designs—the Six Pence, embossed, of 1854, bears at the base a bouquet of the Emblems of the United Kingdom, Rose, Shamrock, and Thistle; the earliest paper used for the surface-printed stamps (other than the Fourpence, which is watermarked with a Garter) shows in its substance similar Emblems, one in each corner, the Rose being repeated; the large stamps of 1867-78 have a cross pâté as watermark; the King Edward Fivepence, as also its 1887 Jubilee predecessor, has the Arms of the United Kingdom on a shield below the Head,

but the drawing is too minute to admit of the tinctures being shown. The most heraldic stamps, however, are the embossed fiscals authorized for use in 1882, two showing the Arms of the United Kingdom, with the tinctures properly depicted—vertical lines for red, *gules*; horizontal for blue, *azure*; little dots for golden, *or*; and plain for silver, *argent*—surrounded by a Garter containing the Motto of that Most Noble Order, *Honi soit qui mal y pense* (“Dishonoured be he who thinks evil of it”); a third having as design, within the inscribed Garter, the Star of that Order, slightly modified; and a fourth has, as the central part of the design, an Heraldic Rose.

Some modern Colonial stamps bear a more or less fanciful Coat of Arms, generally with Supporters, and sometimes with a Crest and Motto as well—British Central Africa, British South Africa, Labuan and North Borneo, Tonga and Zanzibar.

The 1876 issue of the obsolete Heligoland stamps shows a shield divided horizontally (*per fess*) into three parts, the upper *vert*, the middle *gules* and the lower *argent*.

For the first general issue of Indian stamps, a fiscal paper was used showing the Arms of the East India Company, with Supporters, Crest and Motto, *Auspicio Regis et Senatus Angliae*.

Some of the stamps of Jamaica issued since 1903 bear the Arms of that Island, with Supporters, Crest, and a Motto, *Indus uterque serviet uni*.

The 1893 Five Shillings, Malta, has a Maltese cross—with the extremity of each limb indented, not straight as in a cross pâté—as a background for the head\* (Fig. 99).

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\* The short descriptions given of Armorial Bearings are not always described in proper heraldic terms; merely so that the designs can be recognised and followed. Sometimes, being taken from the stamps, they may be incomplete or even incorrect, owing to the tinctures not being depicted.

Mauritius shows on some of her stamps the Arms of the Island, having four quarterings—*azure*, whereon a ship; *or*, with three flowering heads of (?) sugar-cane; *sable* or black (crossed vertical and horizontal lines) on which is a key, *argent*; and the fourth divided into two parts, the upper *sable*, the lower *vert*, and bearing an étoile or six-rayed star. The Motto, as on the Jubilee 36c. of 1898, is *Stella Clavisque Maris Indici*, which hardly needs translating.

The beautiful early “pence” stamps of New Brunswick, Newfoundland and Nova Scotia show the National Emblems, separately or in a bouquet.

New South Wales depicts her Arms on the One Penny stamp of the 1897-1905 series—*azure*; on a cross *gules*, between four mullets (five-pointed stars), a lion passant-gardant (*i.e.*, walking and full-faced, and behind which is probably another mullet), *argent*.

An orange-tree, with three stringed bugles, all on an *azure* ground, are the Arms of the Orange Free State, now merged in the Union of South Africa.

Some of the West Indian Islands have given us stamps with designs presumably copied from the Seals used officially, but they can hardly be termed heraldic, though they are often accompanied by a Motto.

The Arms of South Australia, as on the Fivepence of 1894, somewhat resemble those of New South Wales; but the Lion is absent, revealing the fifth Mullet, and each of the four quarters contains an emblem—a Ship; a Sheep; a Spade and Pick crossed (“Saltirewise”); and a Garb, (*i.e.*, a Sheaf of Wheat).

Stellaland (which, while a British Colony, has not issued stamps) had a wonderful Shield of Arms, divided into four—*or*, whereon a bird; *azure*, on which a mullet *argent*; *gules*, a pair of scales; and *gules*, two fishes, swimming in contrary directions (“counter-naiant”) and both pierced by a sword. There is a ribbon for a Motto, but no Motto!



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Some of the postal-fiscals of Tasmania have a representation of the familiar St. George and the Dragon.

The Transvaal, once the South African Republic, and now part of the Union, has the shield divided across the centre and the upper part into two; the tinctures being *gules*, a lion *couchant*, but turned to the Sinister, that is the left of the person holding the Shield, but the right of the spectator; *azure*, whereon a Boer; and *vert*, a trekking-wagon. Over all is a small shield bearing an anchor. Flags are used as Supporters; the Crest is the celebrated "owl-eagle" of philatelic fame; and the Motto is given below.\*

Foreign countries, especially some of the South American Republics, display weird and wonderful combinations. Argentina, a Shield divided per fess (horizontally), the upper part *azure* the lower *argent*; on this, two forearms, the hands clasped and holding on a pole a Cap of Liberty. Cordoba has a castle as Arms. The first issue of Austria shows somewhat complicated Arms, a small shield (shown more clearly on the stamps of Bosnia) being over a double-headed eagle, and containing various "charges." Belgium sports a Lion rampant, on a *sable* ground, the Motto being *L'Union fait La Force*. Bulgaria has a similar lion.

Chili, as shown on some of the telegraph stamps surcharged for postal use in 1904, has a Shield divided per fess, *azure* and *gules* on which a mullet *argent*; the Supporters are a huemal and an eagle; and the Crest, a plume of feathers. Colombia, and her various provinces, have fanciful devices comprising cornucopiæ, an isthmus and the inevitable Cap of Liberty. For Denmark we find a sword and a sceptre crossed, and surmounted by an Imperial Crown in the earlier issues; but the Arms,

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\* For a fuller account of the heraldry of the stamps of the British Empire the reader is referred to "Heraldry and Philately" by George Milne, London, 1920.

as shown on some of the more recent stamps, are semé of (*i.e.*, strewn with) hearts *proper*, three lions passant-gardant, *azure*, armed *gules*, crowned of the first (*viz.*, *or*)—neither the tincture of the Shield, nor that of the charges is clear on the stamps.

The Dominican République has, on a Shield divided into four, *azure*, *argent*, *argent*, and *azure*, four draped flags, whereon is an open book, surmounted by a cross. Motto, *Dios, Patria, Libertad.*

Ecuador shows a fancy view, with the Sun above.

Baden's Arms are distinctly shown on the large square stamps. *Or*, as the ground of the Shield; a bend *gules*, *i.e.*, a narrow band running from the upper dexter to the lower sinister.

Bergedorf has, as Arms, those of Lubeck (a double-headed eagle), and Hamburg (a castle), each divided vertically, and half of one joined to half of the other—a process known as “Dimidiation,” which occasionally produces startling combinations, *e.g.*, the front half of a lion, and the rear half of a herring, as in the Arms of the Borough of Great Yarmouth.

Bremen has a key *argent*, on a ground *gules*.

The Arms of Hanover, barely distinguishable on the first stamps, are those of Great Britain, over which is a Shield of Pretence, divided into three (per pale and chevron) and containing *gules*, two lions passant-gardant, in pale, *or*; on a ground of gold, semé of hearts *proper*. A lion rampant *azure*, with claws and tongue (“armed and langued”) *gules*; and *gules*, a horse courant, *argent*. Over all, on a still smaller shield, is the Crown of Charlemagne, *gold*.

Mecklenburg-Schwerin shows *Or*, a buffalo's head, cabossed—*i.e.*, a full-faced head, cut off close behind the ears—*sable*, armed *argent*; through the nostrils an annulet (ring) of the last (*viz.*, *argent*) ducally crowned, the Attires (Horns) passing through the Crown.

Oldenburg's Arms are complicated, but can be clearly

distinguished on the stamps of the 1859 issue. Saxony shows Barry of ten, *or* and *sable*, a Bend enarched, trefle, *vert*: rendered into ordinary language—a ground of ten horizontal bars, alternately gold and black, on which is a green band, from upper left (dexter) on the shield to lower right (sinister) slightly curved and ornamented with Trefoils: a very handsome Shield.

The Arms of the Republic of Hayti consist of a group of emblems of war, arranged round a tree, on the top of which is the Cap of Liberty.

The low-value stamps of Holland, 1869-71, show the Arms; *Azure*, semé of Billets (a billet, or letter), a lion rampant, holding in the dexter paw a sword, *argent*. A white (*argent*) Cross of Savoy, on a red ground, constitutes the Arms of Modena. The stamps of Naples bear as Arms—a horse for Naples, the three Legs, with Medusa's head placed where they join, for Sicily, and fleur-de-lys for the House of Bourbon. Luxemburg adopted Barry of ten, *argent* and *azure*, a lion rampant queue fourché (*i.e.*, with two tails) *gules*, imperially crowned; this is shown on the issues of 1859-72, and more plainly on the low values of 1906-8. For Norway we have *gules*, a lion rampant, imperially crowned, holding in its paws a battle-axe, *argent*; and for the once sister-kingdom of Sweden, *azure*, three crowns [of gold]. Paraguay's lion, holding the Cap of Liberty on a pole, is invariably turned towards the sinister side, though full-faced; sometimes it is *passant*, at other times *sejant* (*i.e.*, sitting down with the forelegs erect). For Peru we get, on *azure* ground, a llama, presumably "proper"—a word which denotes, not a moral state, but that the object bears its natural colours—a tree on *argent*, and a cornucopia on *gules*. The rare circular stamps of Moldavia show a buffalo's head cabossed with a mullet above; to which was added later on, for Wallachia, a crowned eagle looking to the sinister side of the shield. The Russian double-headed eagle, displayed

(*i.e.*, with wings expanded) is well-known. The Arms of Spain, as depicted on some of her earlier stamps, show in the first and fourth quarters, *gules*, the Castle of Castile, and in the other quarters, *argent*, the rampant Lion of Leon, with some small design over the junction of the dividing lines of the Shield, and another in a small compartment at the extreme base—these are too minute on the stamps to be deciphered. The Collar of the Order of the Golden Fleece surrounds the Arms.

The United States has the National Arms and Flag shown on the Thirty Cents and Ten Cents of 1869 issue—an eagle, with wings displayed (*i.e.*, with wings spread, and the bird perched) holding in its dexter claw a sheaf of arrows, and in its sinister a thunder-bolt, all proper: on the breast a shield, *argent*, charged with six pallets (narrow perpendicular bands) *gules*; on a Chief (the upper part) *azure*, thirty-eight stars of the *first* (*argent*); Motto, *E pluribus unum*. The mind may well fail to grasp the correctly-coloured representation of a thunder-bolt. Uruguay has a Shield of four quarters, two *azure* and two *argent*, the charges being a pair of scales, a mount with castle on top, a horse and a bull.

Venezuela's Arms are a Shield divided horizontally and the top portion vertically—*gules*, a garb (of wheat); *or*, an eagle (?) *azure*; a horse passant towards the sinister, and looking backwards.

The study of stamps from the heraldic point of view is certainly advisable, even if for no other reason than the avoidance of mistakes in describing portions of a design, which should be dealt with technically—mistakes which are misleading to the uninitiated and annoying to the expert, or even to the one who has little more than a smattering of Heraldry.

## CHAPTER IX.

### STORIES FROM THE STAMPS OF CHINA.

The Native "Hongs"—Sir Robert Hart's Great Reform—The Imperial Maritime Customs Post—The Chinese Dragon—The Ying-Yang—An Artist's Misadventure—Oriental Symbolism—The Chinese Imperial Post—The Temple of Heaven—Revolution—Stamps of the Republic—Local Issues for Treaty Ports.

THE power of the postage-stamp is one of the marvels of Western civilization in which the Chinaman has found it difficult to believe. It is only within comparatively recent times that there have been postage-stamps at all in China, and to this day many of the inhabitants still distrust the efficacy of the little slip of gummed paper in securing safe conduct for their missives through the Government post. Some, indeed, imagine that the stamp purports to be a magic talisman, which actually transports the letter whithersoever the sender requires it to be delivered, and the country which gave us the story of Aladdin is yet sceptical of the story of Rowland Hill and his wonderful stamp.

So China, although it now has a great postal department conducted by the Government, has not yet been able to entirely supersede the numerous native *hongs* or postal agencies, which in many districts retain much of their old support, and stunt the progress of the official organization. The natives have great faith in the agencies which are remarkably efficient and cheap, and which give employment to large staffs of carriers who get, in addition to wages, free food and the gratuitous

services of a barber. The rates are generally higher than those of the Government post, but the popularity of the *hongs*, and the confidence reposed in them, rest to some extent on the fact that their charges are wholly or in part payable on delivery. The system of insuring letters is probably an additional attraction, as with many of the *hongs* the rates cover full value in the case of loss or neglect, and half value if the loss is by robbery, though if a courier be killed in a case of robbery under arms the *hong* refunds nothing.

The modern postal service in China owes its origin to Sir Robert Hart who, shortly after he entered the Imperial service, organized as a branch of the Customs Department in 1861 the distribution of official and Legation mails in the various ports, by means of coasting steamers. Seventeen years later, that is in 1878, the official service was developed into a public one, under the style of the Imperial Maritime Customs Post, still under the direction of Sir Robert Hart's department. In that year postage-stamps were issued, quaintly Oriental in design, and from that period onward the philatelist can trace in his albums the advance of the service, from the Customs Post to the Chinese Imperial Post, and finally to the postal service of the Republic of China. The whole of the stamps are peculiarly interesting by reason of the symbolism of the East, which pervades the whole range of their designs.

At the outset, on the stamps of 1878 we get a representation of the *lung* or dragon, as an Imperial emblem "Once upon a time" (the fairy-tale phrase may recur frequently in regard to Chinese stamp-designs) the Emperor Fu Hsi (B.C. 2852 to 2737) on a solitary excursion was confronted by a dragon. Instead of making a meal of the Emperor, the dragon revealed to him the secrets of writing and philosophy. So Fu Hsi adopted the device of the dragon as the symbol of his wisdom and his power.

The dragon on the stamps has five claws, by which token it is recognized that the stamps from 1878 onwards had Imperial sanction. No one without Imperial authority was entitled to represent the dragon with five claws. The wonderful creature is described as having the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palms of a tiger. In the centre of the stamp (1878) is the "night-shining pearl," the priceless jewel of healing, over which the dragon keeps guard (Figs. 250, 251.)

In the next issue (1885) of similar design but in a smaller size, we get a curious watermark-device known as the *ying-yang*, representing the two principles of nature, typified by the male and female in animate bodies, by the union of which all things are produced. The light (*i.e.*, the unshaded) portion represents the *yang* or male principle, and the dark portion (the shaded part) is the *ying*-or female principle.

Each of the preceding issues was of three denominations (1, 3 and 5 candareen respectively) and philatelic research has resolved them into several printings for each issue. There was no further change in the design until 1894 when, as a compliment to the late Dowager Empress on her sixtieth birthday, a set of nine denominations was issued. In connection with the designing of these a curious story is recorded. They were designed by Mr. R. A. de Villard of the Customs service, and in his first sketches he is supposed to have innocently offended Chinese conventions. The offences suggested are that he used abbreviated inscriptions, "Imp. Chin. Post," and that his colour scheme introduced the forbidden Imperial purple colour for the 20 candareen. He was shortly afterwards ordered to Thibet on a "surveying expedition," but from his cor-



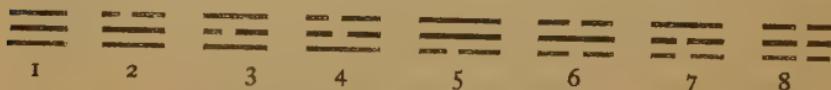
*Ying-Yang  
Watermark.*

respondence it would appear that he regarded the expedition in the light of a death-sentence. He, however, returned to China but became totally blind in 1899 and died in 1904 (Figs. 252 to 259.)

The designs as issued are full of quaint symbols. The 1 candarin, geranium-red, shows in the centre the *Shou*, an emblem of longevity; encircling the *Shou* are the *Wu fu* or five bats, typifying the five blessings (long life, health, wealth, virtue and a peaceful end); in the next circle are two small ying-yang devices, and at the top is the peony, an emblem of illustriousness.

The 2, 4 and 6 candareen have the dragon as the central device, though they are represented with divers attributes; the 2 candareen has leaves and fruit of the passiflora at the top, the 4 candareen a peony, and the 6 candareen, *immortelle*.

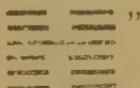
The 3 candareen introduces us to the *Pa kua* signs in the corner-ornaments, and they are also to be found on the 6 candareen. These are eight in number and represent the basis of the Chinese system of writing, as revealed by the dragon to Fu Hsi. They consist of combinations in groups of three complete or broken lines, which are thus analysed by my friend Mr. Clifton Howes, B.A.,\* who has made a special study of the designs of Eastern Asiatic Stamps:



"The two original forms are the whole (—) line and the broken line (---) which represent the *yang* and *ying* principles as previously described, only, in this case, they are seen at rest. These two forms are combined into four diagrams (the upper two of numbers 1, 2, 3 and 4), or into the eight as given. These latter are supposed

\* The Stamp Designs of Eastern Asia, by C. A. Howes, New York, 1905.

to represent various aspects of nature, points of the compass, attributes, qualities, etc.; and on them a system of philosophy and divination has been built up, which none but an Oriental could or would spend the time to evolve. The principal significations are these: 1. Heaven—the male principle; 2. Still water, as in lakes; 3. The sun, fire; 4. Thunder; 5. Wind, wood; 6. Water in motion, as clouds, rain, streams; 7. Mountains; 8. The Earth—the female principle. The eight trigrams were later expanded to 64 hexagrams by combining them. This is supposed to have been done by King Wen, of the feudal state of Chou, about B.C. 1185, and it forms the basis of the *Yih King*, or 'Book of Changes,' the oldest of the Chinese 'Classics,' which consists of 64 short essays on the character and significance of these groups of lines. They do not interest us, except that the obliterations or 'daubers' used for cancelling when the Imperial Post was instituted, in 1897, were taken from the 64 hexagrams, each city being provided with a certain one. For example, Soochow can be recognized by the following obliteration:



On the 5 candarin there is depicted a carp, the "messenger-fish" of the Chinese, in allusion to a legend in which it is related that in a great conspiracy the communications passing between the conspirators, were conveyed before the very eyes of a ruler by means of this fish.

On the 9 candarin, the *Shou* and the *Wu fu* are "supported" by two dragons; on the 12 candarin there is a maze-like Chinese inscription, an antique form of writing the native inscription for "Imperial Post," here also are the two dragons, and at the top the peony.

On the highest denomination, the 24 candarin, is a Cantonese junk on the Yangtsze, with a distant view of

the Pinnacle pagoda of Chungking in the background. This pagoda is also familiar on the local postage-stamps issued for this Treaty-Port.

An Imperial Decree of 1896 converted the Customs Post into the Chinese Imperial Post. The late Sir Robert Hart, then Inspector-General of Customs and Posts, was entrusted with the organization. Local posts which had been set up at the various Treaty Ports were suppressed as from the inauguration of the Imperial Posts. The native *hongs* or postal agencies had too strong a hold upon the populace to be entirely suppressed, but they were now required to be licenced.

With the new *regime*, the currency was changed from candalins (tael) to cents (dollar), and for the next year or so the stamps used by the Imperial Post were the old designs of the Customs Post, with the values surcharged in the new currency. In August, 1897, however, there appeared the first regular issue of stamps for the Imperial Post (inscribed "Imperial Chinese Post"). These were printed in Japan, but in the following year a similar set with corresponding designs was engraved and printed in London (inscribed "Chinese Imperial Post"). Among the designs of these two sets we find the now familiar dragon on most of the values, but the carp figures on the 20, 30 and 50 cents, and a new symbol, the wild goose, is seen on the dollar values. This is an allusion to the *hung pien* or "the convenience of the wild goose," a common expression for the mail in China, arising out of another quaint legend. An Imperial ambassador, taken captive by a treacherous chief in North China, was kept in the humiliating position of tending cattle. One day, however, he caught a wild goose, and, after tying a letter to it, released it. The bird migrated south, and (happy chance) was shot by the Emperor himself, who read the letter and immediately took steps to secure the captive's release and to punish the rebel chief. The postage due stamps issued in China in 1904 introduced for the first

time the colour *blue* for Chinese stamps, the whole series being printed in this colour until 1912 (Figs. 261 to 263.)

The next new design for a Chinese stamp is that of the series of three denominations (2, 3 and 5 cents) issued on September 8, 1909, to mark the first year of the accession of the child-Emperor Hsüan T'ung. On these the magic pearl is at the top : it is guarded by two dragons, which form the design of the frame enclosing a view of the Temple of Heaven at Pekin (Fig. 260.)

The revolution of 1912 led to a variety of provisional overprints on the Imperial stamps ; these overprints are in Chinese characters, and with the exception of the first, which signified "Provisional Neutrality," they all denote that the stamps now belong to the "Republic of China." In November, 1912, two special series of stamps were issued by the Republic *regime*, to commemorate respectively the Revolution and the Republic. The former of these sets portrays Dr. Sun Yat Sen, the leader of the revolution, and at each side of the portrait oval is an unripe ear of wheat. On the second set, similar in general design, is the portrait of Yuan Shi-kai, the President of the Republic, and at each side of this portrait the ear of wheat is ripe (Figs. 265, 266.)

In 1913 a general issue of stamps for the republic of China was issued in three designs, one showing a junk on the river Yangtsze, another a picture of a reaper at work in the fields, and a third showing the Hall of the Classics at Pekin. The Great Wall of China figures on aero stamps issued in 1921 (Fig. 267), and the Temple of Heaven again appears on the stamps issued in 1923 to commemorate the promulgation of the Constitution (Fig. 268.)

The stamps of the various local posts organized in the Treaty Ports of China, mostly under the ægis of European parties or concerns, are on a different basis from those of the Customs, the Imperial or Republican posts. The British Municipal Council of Shanghai organized the first

of these local posts in 1865, when were actually issued the first postage-stamps of any kind in China. These depicted the dragon of quaint outline, almost post-impressionist in treatment, and with a prominent beard of seven sturdy bristles. It is useful to note these bristles, as the so-called reprints, which are really officially-made forgeries, have nine instead of seven. The Shanghai municipal post began as a purely local organization, but in time its activities spread to other treaty-ports.

It is to the success of the Shanghai post that may be attributed the creation in the early 'nineties of many similar, but less authoritative, posts in the other treaty-ports. The epidemic, accompanied if not largely explained by the issue of numerous quaint stamps, started in 1893 with Hankow, a great tea-market on the Yang-tsz, in fact the "Tea-opolis" of China. There are several issues but the designs are similar, representing (a) a coolie carrying tea-chests, suspended from a bamboo pole across his shoulders; (b) the Yellow Stork Tower, a celebrated pagoda that used to be on the opposite bank of the river from the town. It is related that it was destroyed by fire in 1885, a disaster locally attributed to a foreign gun-boat in Hankow Harbour, which had turned its searchlight upon the edifice the previous night. The third of the pictures (c) is a view of the building in which the Municipal Council of Hankow conducted its business. The first issue was designed and printed locally, and the result was very crude. Later on, the designs were redrawn and lithographed in a larger size by a London firm.

Of the other ports that had local posts, following the lead of Hankow, Amoy, locally called Egret Harbour, appropriately represented egrets on its stamps. Concerning Amoy's stamps alone Mr. Juan Mencarini, a philatelist long resident in China, has compiled a fairly exhaustive catalogue, published at Amoy in 1897. Chefoo displayed views of its steamer-signal station. Chingkiang and Chungking both present pictures of pagodas. The

issue for Foochow represents a long narrow boat fully manned, taking part in the Dragon-boat festival, celebrated in Southern China on the fifth day of the fifth moon. Ichang depicts various kinds of *cash*, a *Pa-kua* design in which the eight signs already described are formed into a circle, a device used by geomancers in casting horoscopes. Ichang also depicts a Reeve's Pheasant, an otter, and a skeleton-plan of the European settlement.

Kewkiang's stamps bear views of pagodas, a camel-back bridge, various foliated designs, and a picture of the *Hsiao Ku Shan* or "Little Orphan Rock" with a two-story pagoda on its summit, the last being the centre of so many legends that it is difficult to choose the most appropriate. One, however, tells of a whole family capsized from a boat, all being lost save two little children who were taken by a frog upon its back. But during this de Rougement-like voyage, the younger of the children grieving for his parents threw himself into the river and was drowned, but lo! a solid rock rose out of the waters and remains there to this day as a memorial. As though in confirmation of this origin, if the traveller proceed towards Lake Po-yang he will find where the elder orphan emulated his brother's example, for there, just near the entrance to the lake, stands the "Big Orphan Rock."

The stamps of Nanking, the Southern capital, represent scenes on the road to the royal tombs, giant statues of warriors, and elephants; views of the "Central Drum Tower;" the temple of Confucius; and the great bell of Nanking.

The stamps of Tientsin are modelled on the style of the second (small design) issue of the Customs Post, and display a dragon; but, taking the fact that the dragon has six claws to each foot along with our knowledge of the circumstances of the Tientsin issue, I am led to regard this series as bogus.

There was no Municipal Council at Wuhu, but a

notice appeared in the *North China Daily News* as follows:

I ARTHUR KNIGHT GREGSON have from the 1st instant,  
established myself as Local Postmaster at Wuhu.

Wuhu, 4th July, 1894.

On the stamps issued by Mr. Gregson are depicted wild-fowl flying over a lake, (an allusion to the Chinese name of the town Wuhu—weedy lake or lake and grass); the Wuhu pagoda; various Chinese characters and symbols; cranes on the banks of the Yang-tsz; an owl; and a stag.

As doubtless has been gathered from Mr. Gregson's advertisement, the Wuhu post was a private concern of his own, and to what extent (if any) it carried on postal business, there is little information. But that Mr. Gregson did not regard his own issue very seriously, we may judge from the joke he finally played upon stamp-collectors. On the commencement of the Chinese Imperial Post in 1897, Mr. Gregson had to shut up shop, along with the other local posts in other Treaty-Ports. At this time Mr. Gregson overprinted a quantity of the remaining Wuhu stamps with the initials "P.P.C." thus creating varieties which actually got into some of the stamp catalogues, though they were simply the "Local Postmaster's" way of wishing his customers good-bye, or shall we say of taking French leave, the "P.P.C." being readily interpreted *pour prendre congé*.

I have but surveyed in the briefest manner the stamps of China proper and the Treaty-Ports, to indicate how Oriental symbolism is present in the stamp-designs of this great country. The emblems and the legendary allusions are far more numerous than can be indicated here, and Mr. C. A. Howes, whose name has been mentioned in this connection, has shown that the picturesque *emblemata* of the East are not less abundant on the stamps of Japan and Corea.

## CHAPTER X.

### OLD ISSUES AND NEW.

The Love of First Issues—Stamps of German and Italian States—Cape “Triangulars” then and now—Catalogue Comparisons—“St. Louis” Finds—The Romance of the British Guiana “Circulars” and Hawaiian “Missionaries”—A Schoolboy’s Acquisition—The Cult of the New Issues—Rapid Appreciation—Pleasure is Profit.

“THE learned ever love bestow upon the things of long ago;” and the true connoisseur in philately prefers the early issues of stamps to those of modern times. To him old stamps, like old books, old wines, aye, and old friends, are best. A stamp-dealer of long experience recently answered the question “What to collect?” with the advice “Try to complete the first issue of every country.” For the collector in search of interest, and at the same time security in regard to the moneys invested in stamps, there could be no better counsel than this. The supplies of the old stamps are becoming less and less, and the demand for them is constantly on the increase: dealers are unable to keep them in stock, for, so soon as their books of old issues are replenished, collectors commence the process of denuding them of all the most desirable items. So that nowadays the dealers’ chief source of the supply of old issues is in the purchase of collections made by private individuals. Instances could be quoted of identical copies of scarce stamps which have passed and repassed through the hands of one and the same dealer in the course of years, recording on each occasion a considerable rise in price.

If the collector sets out to form a collection of first issues he will have a task beyond hope of securing absolute completeness: such an ideal state in any serious form of philatelic collection is probably beyond attainment. But he will have the highest pleasure out of the pursuit; his quest for old stamps will provide an abundant interest; and if he observe the principles of collecting which I have outlined, especially in regard to condition, the money spent upon the collection will, in the event of ultimate sale, yield a rich return on his investment. It has been estimated, for example, that the early stamps of the German States have been steadily rising in value at an all-round rate of 20 per cent. per annum during the past few years. Old Italian stamps (*i.e.*, of the Italian States before the Union) would probably show a still higher all-round increment. Within recent years there has been a wholesale clearance of all early issues of the South American countries, and the prices of these have been advancing rapidly. Even British Colonial first issues, which have long been in fashionable demand, continue to make a steady advance in price, and each new transaction in a really good copy of a great rarity establishes a new record.

It is not possible in the present article to deal severally with the first issues of all countries, but some incidents connected with early issues may be recorded, to show the growth of the demand and the consequent continual increase in value of some notable first issues.

It was in the early 'sixties that the late Mr. Stanley Gibbons, then just out of his 'teens, acquired a kit-bag full of triangular Cape of Good Hope stamps for £5. There were thousands of them; and among the early letters of this dealer may be traced some of the prices he demanded of his customers in 1864. On March 16, 1864, he offered to supply a Mr. Alex Rosenberg with Capes in any quantity of the 1d., 4d. and 6d. denomination, at 10d. a dozen, and the "wood block" issue at 3s. a dozen. During the same month he wrote to an old Torquay



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collector, Mr. J. Pauwels, "If I send you any more 1d. blue and 4d. red woodblocks [i.e., the errors of colour] they will be 4s. each, as I am offered that by several dealers." His price for the 1s. Capes was 1s. 6d. the dozen.

Even starting with these modest prices, Mr. Gibbons reckoned he made over £500 profit on his deal. But we may see, on comparing subsequent prices, that the big rise in cost of these stamps is comparatively recent. In 1888 (December, Priced Catalogue, 6th edition) the triangualrs are quoted from 4d. to 2s. 6d. each used, and from 1s. to 5s. unused, the "woodblock" 4d. blue 8s. 6d., and dark blue 15s. The errors were not quoted. In 1893 the 4d. blue and dark blue woodblocks had risen to 26s. and 60s. respectively, the 1d. carmine was quoted at 45s.—all used. The prices of the ordinary triangualrs ranged from 9d. to 15s. used, and 3s. to 25s. unused.

The table on page 130 is of recent prices (Figs. 269-272).

It may be fairly presumed that practically all the varieties listed were among the lot contained in Mr. Gibbons's kit-bag purchase at £5, and notably a number of the errors for which if Mr. Pauwels wanted any more he would have to pay 4s. each; these, as the list shows, to-day cost £200 to £240 each. Yet the rise generally in Cape triangular stamps is by no means sensational taking them all round; possibly, thanks to the kit-bag and several other large and lucky finds, the stamps are comparatively plentiful.

It may serve to illustrate more broadly the development in the price of early issues, if I take one of the earliest priced-lists—one published by Mr. Harry S. Whittle, of New Cross, and dated January 6th, 1863, in which he states that he gives "a liberal discount on large orders and to dealers." The list begins with the 1 Kreuzer\*

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\* The asterisk denotes unused.

		1900	1905	1913	1923	Used
	Un.	Used.	Un.	Used.	Un.	£15—£20
	—	4s. 6d.	6os.	£6	£1	5os.—6os.
	5os.	2s. 6d.	6os.	£10	7s. 6d.	25s.
1853. Blued paper.						
id., brick-red	1s.	5s.	—	6s.	18s.	50s.
id., rose-red	12s. 6d.	4s.	15s.	6s.	30s.	40s.
4d., blue	7s. 6d.	1s. 6d.	17s. 6d.	2s.	30s.	10s.
4d., pale blue	10s.	1s. 6d.	17s. 6d.	2s.	30s.	10s.
6d., lilac	25s.	6s.	35s.	10s.	70s.	50s.
6d., slate lilac	45s.	17s. 6d.	—	22s. 6d.	£5	60s.
1s., yellow green	50s.	16s. 6d.	70s.	15s.	25s.	60s.
1s., dark green	60s.	20s.	70s.	18s.	50s.	70s.
1855—58. White paper.						
id., brick-red	1s.	5s.	—	6s.	18s.	50s.
id., rose-red	12s. 6d.	4s.	15s.	6s.	30s.	40s.
4d., blue	7s. 6d.	1s. 6d.	17s. 6d.	2s.	30s.	10s.
4d., pale blue	10s.	1s. 6d.	17s. 6d.	2s.	30s.	10s.
6d., lilac	25s.	6s.	35s.	10s.	70s.	50s.
6d., slate lilac	45s.	17s. 6d.	—	22s. 6d.	£5	60s.
1s., yellow green	50s.	16s. 6d.	70s.	15s.	25s.	60s.
1s., dark green	60s.	20s.	70s.	18s.	50s.	70s.
1861. "Woodblocks."						
id., brick-red	—	£5	—	£6	—	£25
id., scarlet	—	95s.	—	110s.	—	£20
id., vermillion	—	—	—	—	£6	£18
4d., pale blue	—	50s.	—	£50	—	£80
4d., blue	—	£3	—	£3	—	£100
4d., deep blue	—	£8	—	£8	—	—
Errors						
id., blue	—	—	—	—	—	£75
4d., red	—	—	—	—	—	£85

Baden, at 4d., which may have been any of the varieties presently catalogued from 4s. to £8; the 3 Kreuzer\* "just issued," also price 4d., may have been either the deep blue now 20s., or the Prussian blue value £5. The British Guiana, 1c. black\* and 4c. blue,\* at 8d., were doubtless the Waterlow lithographs, now worth 40s. for the former, and say 30s. for the latter. Six-pence each was asked for the 3 and 5 grote,\* Bremen, and 8d. for the 7 grote,\* value to-day from, say, £3 to £10 each. The  $\frac{1}{2}$  and  $\frac{1}{4}$  gutengroschen of Brunswick were listed at 4d. each; now 45s. to £10. For the 2s. Ceylon used, 6d. was asked; present price £8. The 5 kopecs, Finland, was priced at 9d.\*; to-day from 30s. to 50s.

The Grenada 1d., used, figured at 6d. (now at £1); the United States of New Granada (Colombia) 5c., yellow, of 1861, 1s. 3d.\* (to-day 25s.) the 10c. blue of 1862, 1s. 6d.\* (now £2-£3); Hamburg,  $\frac{1}{2}$  schilling, 4d.\* (25s.); 1sch. and 2sch. at 6d. each (now 24s. and 25s.) There was a special fascination about stamps from remote countries in those days as may be noted by the highest prices being asked for the Granadas, Liberians, etc. But the Liberian 6c. red was not dear at 1s. 3d.\* (£1), nor was the 12c. blue at 2s. (10s.). The prices for Lubeck\* were  $\frac{1}{2}$  sch. 4d.; 1, 2 and  $2\frac{1}{2}$  sch. 6d. each, and the 4sch., 9d. Luxembourg stamps of the then current issue were priced unused at considerably more than face, but nevertheless were cheap, compared with to-day's prices, at 4d. each for the 2 centimes and 4 centimes, 6d. each for the 10 and  $12\frac{1}{2}$  centimes, and 9d. each for the 25, 30 and  $37\frac{1}{2}$  centimes: to-day they cost from 6s. 6d. to 35s. each. The Malta halfpenny was a bargain at 4d.\* which to-day would be worth £2 to £5. The 2, 4 and 8 reales, Mexico, whichever varieties they were, certainly justified a price of 8d. each; and the same remark applies to the 60c. [centesimos] Monte Video at 1s. 3d. The 1d. and 4d. Nevis at 1s. 3d.

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\* The asterisk denotes unused.

and 2s., if on greyish paper, would cost to-day 15s. and 65s., or if they were of the blued paper series, would be worth four times those figures. With Oldenburg our quotations from Mr. Whittle's interesting list may be closed: his prices are evidently for the issue of 1862:

	Whittle.	1922 quotation.
1	groschen 4d.	10s.
1	" 4d.	12s. 6d.
1	" 6d.	12s.
2	" 9d.	20s.
3	" 9d.	15s.

Much of the fascination of collecting old stamps comes in the excitement of hunting for them. Every collector, as he gains in knowledge, experiences the joys of making "finds" of more or less interest and importance. It is only in the natural order of things that, for most of us, the finds are of moderate value, but there is always the fresh encouragement with each lucky discovery to go on in anticipation of more. Really great finds of old stamps are still made from time to time, and, although collectors all the world over have long been keen to search old files, records of old business-houses and accumulations of private correspondence, there is no doubt there are still many rich fields as yet unexplored by the philatelic connoisseur.

A remarkable recent find concerns the three stamps issued by the postmaster of St. Louis in 1845, and it is curious to note that this series has figured prominently in more or less sensational "finds." The existence of such stamps was first known to collectors about 1863, and for many years after the authenticity of the highest denomination 20 cents, of which there were four copies known, was keenly debated. The 5 cents and 10 cents were better known, for in 1869 an old dealer acquired 50 copies of the 5 cents, 100 of the 10 cents, and three of the aforementioned copies of the 20 cents. Two other

lots of 20 to 25 of the stamps turned up in Washington and New York respectively, the latter consisting of twenty-five on original letters, found in the shop of a rag-dealer in 1889. But in 1895, in clearing out old papers from the Court-house in Louisville, the janitors had the great good fortune to find 137 copies in all, distributed over the three denominations as follows:—

5 cents	75 copies
10 „	46 „
20 „	16 „
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	Total 137 copies.

The sixteen copies of the 20 cents formed the most interesting part of the find, though all three stamps are very valuable; the discovery, however, established the authenticity of the 20 cents once and for all, and a pair of them on an original letter was sold by a dealer at the then record price of £1026.

Within the past few years history has repeated itself in a remarkable way. A paper-stock dealer in Philadelphia bought the waste-paper of a banking firm for about £10 for repulping, but in glancing through some of it, made the discovery that there were many old stamps, including a quantity of the St. Louis series, with a surprisingly high proportion of the 20 cents. The Philadelphia (1912) find contained

5 cents	6 copies
10 „	79 „
20 „	20 „
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	Total 105 copies.

Before the news of the find leaked out the owner had sold a score of the stamps (including four of the 20c.) for about £1200; he appears to have given one dealer

the opportunity before the news became public of acquiring the lot for £10,000 or thereabouts, but this offer not being taken he subsequently raised his price.

The story of the finding of a pair of the circular 2 cents British Guiana stamp of 1851 (Fig. 274) has often been told with more or less accuracy of detail, but the finder, Archdeacon (then Canon) F. P. Luigi Josa, has recorded the incident in the *British Guiana Philatelic Journal* (Dec. 1906). He says :

" On Easter day, 1896, Christ Church, Demerara, was financially in a bad way. We were overdrawn at our bankers to the tune of £100 odd. We had an instalment of the mortgage on our chief school due, of £175, and other claims, and we were making efforts to raise some money, and our comparatively poor people gave an Easter offering of a little over £75. An old coloured lady, Miss Preston by name, sent me two stamps 4 cents deep blue (lithographed by Messrs. Waterlow and Sons in 1852), and these I sold for \$33.60, and on Easter Monday I wended my way to Miss Preston to thank her for the gift. Whilst there I inquired whether she had any more of these valuable stamps, especially as buyers were in search of the circular stamps of 1851, and for the 2 cents rose they were offering over £100. Miss Preston said she had given all her stamps away, but she brought out an old basket filled with old receipts and bills, and I searched, when lo ! and behold, there tumbled out of the basket an envelope addressed

*Miss Rose,  
Blankenburg,*

this being the name of one of our plantations on the West Coast of Demerara. This envelope contained two stamps, an unsevered pair, cut to shape, and they were the very stamps that buyers had been in search of, and for which there were standing advertisements. The lady, Miss Rose, to whom it was addressed, was present in the room,

who was also a member of my church. On hearing that the two stamps were worth a lot of money she literally danced with joy, and said 'Thank God! I am at last able to give something worth while.' Both the old ladies, although they owned their house and land, were comparatively poor, and so I took my church-warden, the late F. A. R. Winter, to thank them again and to persuade them to receive a portion of whatever they might fetch. 'Not a penny, sir, not a penny, sir. These stamps were reserved for my dear old church.'

"I had two offers, one from Mr. Dorman for \$1000 and the other from the Honble. E. C. Luard for \$1005 or £209 7s. 6d. The President of our Philatelic Society, which did not exist then, the Honble. B. Howell Jones, was furious when he heard that we were selling them for so small a mite; however, the church was in need of funds, and the sale was completed. Mr. Luard sold the stamps to the great stamp merchants, Stanley Gibbons, for £500. The rest is hearsay, but on fairly good authority I understand Messrs. Stanley Gibbons sold them for £750. Then I heard they changed hands again for £1000, and the history of that pair of stamps is now shadowy, *on dit* they have changed hands again for £1500."

It may be added that in June, 1921, a similar pair brought £5,250 at the sale of the Ferrary collection in Paris.

Similar romances could be told of most of the great rarities in philately. It is said that the present church at Hilo, Hawaii, was built partly out of the proceeds of the sale of two of the rare early stamps of the Sandwich Islands, stamps which are nicknamed "Missionaries," most of the copies known to collectors having been discovered on letters sent home by missionaries stationed in the islands (Figs. 277-279).

One other romance illustrates a "find" of a rather different order. In the collection of H.M. the King is the finest known copy of the 2d. "Post-Office"

Mauritius of 1847. This stamp had lain unconsidered, and indeed almost forgotten, in a collection made many years ago by a schoolboy, who had acquired the quaint Mauritius stamp for a few pence. The schoolboy had long since consigned his album to the limbo of discarded things, probably the attic. One day in 1903, however, a philatelic visitor at the house mentioned his interest in stamps to the host, who was no other than the schoolboy long since grown-up. The stamp was sold by auction and realized at £1450, a price that has since been out-distanced in the sale of the two stamps (1d. and 2d. "Post-Office" Mauritius) used together on one envelope for approximately £11,000.

The copperplate from which these two rare stamps of Mauritius were printed in 1847 was exhibited at the Jubilee International Stamp Exhibition in London, October, 1912, and no fewer than seven copies were shown at the last International Stamp Exhibition in London in 1923. (See frontispiece and Figs. 273, 275, 276).

Whilst many collectors restrict their interest in stamps to those "first issues," or to issues prior to some definite date, as 1890, 1900, or by reigns in the case of the British Empire, many more find a very pleasurable hobby in the collecting of modern issues. This phase of the hobby, whilst it may at times be deprecated by the lover of old issues, is nevertheless productive of much interest and, as recent estimates show, also of remunerative increment.

To some extent the collecting of new issues is "stamp-collecting made easy," as the philatelic journals keep the collector informed as to all new issues as they appear in every part of the world, and the up-to-date stamp dealer has his connections throughout the world, organized on a scale which enables him to secure most new issues with

promptitude, and under conditions which permit him to sell them unused at a moderate charge above face-value.

For example, it is now possible to place a deposit with a reliable dealer, and to be supplied with new issues as he receives them at an all-round charge of 10 per cent. over face. Of course, there must be instances in which it is impossible for the dealers to get sufficient supplies of, say, provisional issues, and of other series which may be suddenly withdrawn. But a good "new issue" service (they are well-known and widely advertised) at 10 per cent. over face will provide the bulk of the new stamps, and, by carefully watching the chronicles in the philatelic journals, and noting the circumstances attending each issue, the collector will soon recognize that there are plenty even of new stamps which require the exercise of individual effort to secure, but which when secured may yield an excellent return on the money invested, in addition to the pleasure afforded in forming the collection.

As in many other matters where investment is a factor in collecting, the collector who exercises intelligent foresight is likely to do very well in collecting modern issues. He knows the chief causes calling for changes in the issues of stamps, and his newspapers keep him informed as to any national or international influences at work. The accession of a new sovereign, the rising which may turn to a revolution, the war which may change the aspect of the map, and the more peaceful development of great federations within the Empire—all these necessarily affect the issue of postage-stamps, bringing new issues in their train, and causing others to become obsolete. There are other causes of change, as in the development of new processes or ideas concerned in the manufacture of stamps; and in many cases the philatelist has been able to foresee the necessity for change in stamps newly issued, by reason of their not conforming to some adequately-considered colour-scheme.

There are instances of stamps which have been easily accessible for years being suddenly withdrawn, or overprinted, thus closing up the main source of the supply of such stamps.

Examples may be recalled in the whole of the first set of British New Guinea stamps. These were issued in seven denominations in 1901, and were of an attractively pretty design, which latter fact no doubt put many collectors and dealers off their guard, as pretty stamps are generally considered to have been made with some purpose of selling in large quantities to collectors. In 1905 another value—2s. 6d.—was added to the set, but it did not attract much interest for collectors at the time. Then on September 1, 1906, the name of the colony was changed to "Papua." The few who filled up their sets, immediately there was any prospect of a change in the stamps, have been well repaid, as the following table shows:

British New Guinea	1906	1909	1910	1913	1922
½d.	1	2	6	1.0	2.0
1d.	2	3	4	9	2.6
2d.	3	6	8	2.6	3.0
2½d.	4	6	1.3	4.0	15.0
4d.	6	9	5.0	10.0	25.0
6d.	8	2.0	—	12.6	25.0
1s.	1.4	5.0	—	10.0	30.0
2s. 6d.	3.3	20.0	—	70.0	£8

Our English stamps, overprinted for use in the Levantine offices so recently as about November 1909, jumped almost immediately to prices far removed from their face-value. The stamps were the 1 piastre 10 paras, on the 3d. purple on yellow paper; the 1 piastre 30 paras, on 4d. green and purple-brown; 1 piastre 30 paras, on 4d. orange; and the 2 piastres 20 paras, on 6d. dull purple. The face value of the four is under eighteen-pence, but the catalogue-quotation for the set now exceeds £2; they are approximately worth 12s. 6d. each.

The Cayman Islands 5s. stamp of 1907 could be had for a trifle over face-value during its currency: to-day it is quoted at ten times its face-value (50s.); the 1s. of the same year now fetches 17s. 6d.; the 6d. fetches 12s. 6d.; and the 4d. 12s. 6d. The provisional Cayman Islands stamps of 1907 and 1908 naturally show very much bigger advances, but few were able to obtain them at a figure representing a small percentage over face. The  $\frac{1}{2}$ d. of September, 1907, costs 12s. 6d.; the  $\frac{1}{2}$ d. and 1d. of November of that year cost £3 10s. and £2 5s. respectively; the  $2\frac{1}{2}$ d. of February 1908 costs £7; and the 1d. of July 1908 costs £7.

The 10s. Lagos, which could have been bought in 1904-1905 for about face-value, now costs £14, whilst the same denomination in the preceding issue (1887-94) can be had for £2 5s. The short life of the King Edward stamp on the single watermarked paper was the reason for its rapid rise in value; it having been superseded by the same denomination on "multiple" paper in 1905.

The financial possibilities in new-issue collecting are by no means limited to British Colonial stamps, and collectors who have been assiduously following certain of the provisional issues for the Portuguese and Chinese republics, will have reaped many bargains among their issues during the past two or three years.

Most of the collectors of new issues in Great Britain, depending largely upon the "ten per cent. service" as their chief source of supply, take their new issues unused. But it may be questionable whether some would not do better to collect these new stamps in good used condition; at present modern colonial issues, especially the higher denominations and of the smaller colonies, are rarely to be seen in good used state, and the catalogue quotations for them are conspicuous by their absence. On the Continent the used copy is preferred to the unused, and there are not wanting signs of a turn of the scale in favour of postmarked specimens of modern stamps.

I have touched—lightly enough—on the financial aspects of certain forms of collecting. I have done so, not with the desire to lay much emphasis on this side of the hobby, although it is recognized that the financial question in most hobbies accounts for a good deal of their popularity. It is, however, a fact that but few can afford to place much of their capital or savings into a hobby, without some comfortable knowledge that their expenditure is not entirely to be balanced by the pleasure derived from the collection. In case of urgent necessity, or as a provision for dependents, it is satisfactory to know that good postage-stamps approximate in investment value to gilt-edged securities, and that in many cases they may yield abundant increment.

And this brings me to the laudation of stamp-collecting as a reposeful hobby, capable of providing endless delight to the busy man or woman in the brief hours of leisure. It need not worry the collector, whether or not he will see his money back for what he has spent; if one sold at a loss (which would more likely than not be due to neglect of the true principles of collecting) there would still be a heavy balance in favour of the collection, in the pleasure its making has afforded. A collector who has been working for some years on a specialized collection sold it recently for, as he declares, a trifle more than it cost him. He did not lose by the transaction, but he did not gain what the money might have yielded in business or other investment. "But I have nothing to grumble at," he said, "I had six years' fun and pleasure out of it, and it had cost me not a penny!" So my friend, with renewed capital, and a new album, is setting out for a fresh philatelic field to conquer.

## CHAPTER XI.

### THE BRITISH EMPIRE.

Political Changes in "Greater Britain"—Status of British Possessions—Classes of Colonies—The Empire of India—Dominion of Canada—Colonies in the Western Hemisphere—Australasia—Africa—The Far East.

THERE was a time when our pursuit was with some reason called "foreign stamp collecting," but in its application to the pursuit of to-day the term "foreign" is to a large extent obsolete. Many collectors, realizing full well that the world is too large a field for them to cover in a stamp-collection, yet not being desirous of specializing in the issues of one country, confine their attention to the stamps of the British Empire. The issues for the home-country, the Empire of India, and the overseas possessions, are so numerous that this limitation of the collector's interest can scarcely be removed from the field of "general" collecting. Therefore, we may consider the popular vogue of many years' duration, and one which may be regarded as permanent, is the formation of a general collection of stamps of the British Empire.

In this respect, collectors in the home-land have a kindred interest with that of their sovereign, His Majesty King George, who, as a philatelist, limits his collection to the broad-enough field of the British dominions; only in His Majesty's case many of the countries are now being individually and particularly specialized, as shown

in the various magnificent collections of such colonies as Mauritius, British Guiana, Grenada, Trinidad, Barbados, Nevis, Turks Islands, Fiji, Heligoland, etc., which have been exhibited by the King.

As the British Empire is the chief sub-division of the world for the general collector, I am devoting the present chapter to a rapid review of the stamp-issuing countries within this Empire of ours, "on which the sun never sets."

The political changes, during the eighty odd years which have elapsed since the birth of the Mother of all Stamps—the One Penny, black, of 1840—have been great and momentous in many cases, in this Empire.

They have not, however, been of that spasmodic and volcanic nature which has characterized many of the political changes in the rest of the world; and this is no doubt due in some measure to the fact that Great Britain and her possessions were, for sixty out of the eighty and odd years, under the sway of our gracious Queen Victoria.

The only changes which have as yet—apart from the issue of separate stamps for the new Irish Free State—taken place in the British Isles, are those which must in the natural course of events come to us as they do to other nations, plunging us into sorrow for the loss of a great sovereign, but preserving to us the Dynasty, which gives us another of its members to carry on the glorious work of his or her predecessors.

The possessions of Great Britain are now rightly included in the Royal Title under the description of "The British Dominions beyond the Seas," but are usually referred to, in general conversation, as "Greater Britain."

The Mother-Country's control over her numerous children varies according to circumstances, passing in course of time through distinct stages, until the Colony becomes self-governing, but still remaining a part of the Empire.

It may be interesting to define the status of our possessions, the sovereignty of which is of two kinds—internal, relating exclusively to home affairs; external, implying complete freedom with regard to other countries. A *Protectorate* is a state of which all the *external* sovereignty is vested in another, the *protecting* state: an assumption of the control of internal affairs converts the protectorate, often by very gradual steps, into a *possession*.

The *quantum* of internal sovereignty exercised by Great Britain varies greatly, from the appointment of a British Resident to preserve peace and order, to the setting-up of Officials with wide administrative and judicial powers: in fact it is often difficult to say when a state ceases to be a protectorate and becomes a possession.

Similarly, in the case of a territory over which we have acquired a *sphere of influence*, that is, a sole right to acquire possession or establish a protectorate, there is also sometimes a difficulty in deciding where one ends and the other begins.

The evolution may be briefly put: Sphere of influence—Protectorate—Colony, or Possession.

Occasionally, the development of territory coming within Great Britain's sphere of influence, is entrusted to a Chartered Company, to be taken over in due course as a Protectorate.

An example of the wisdom in adopting this course is shown in the case of the territory in and about the Niger Coast, entrusted, under Charter granted in 1886, to the Royal Niger Company, which was empowered to settle, govern and trade within Great Britain's sphere of influence: a vast territory was thus brought within an orderly administration and now enjoys an established trade. Thirteen years later the Mother-Country assumed the full responsibility, and proclaimed the Company's territory, together with Lagos and the Niger Coast Protectorate, as the Northern and Southern Nigeria Protectorates. All these now form the "Colony and

Protectorate of Nigeria," dating from January 1, 1914.

The legal definitions of the two classes of "possession," generally distinguished as "*colony*" and "*possession*," have been fixed by Parliament. "Colonies" includes every part of the British Empire, except the British Islands (with Channel Islands and the Isle of Man) and British India; and "Possessions" includes the Channel Islands, the Isle of Man and British India.

There are four classes of Colonies: (1) Where legislative power is vested in a Governor alone, whilst executive power also is exercised by him, with or without an Executive Council, e.g., St. Helena; (2) Where legislative power is in the Governor and Legislative Council, and the executive power in the Governor and Executive Council, e.g., the Gold Coast; (3) Where the legislature contains a Representative Assembly, whilst the Governor and Executive Council are the executive, e.g., Barbados; and (4) Colonies possessing responsible government, e.g., Canada. The first two classes are properly, and the third popularly, termed "Crown" Colonies.

A new class of protected territory has arisen out of the principle of the Mandate provided for in the Covenant of the League of Nations. Britain is the Mandatory charged with the administration of Palestine and the Tanganyika Territory (late German East Africa). The degree of authority, control, or administration exercised by the Mandatory under the League of Nations may vary for each case.

India, that huge Asiatic peninsula, has passed from administration, "in trust by the Honourable East India Company," founded in 1600 by Charter from Queen Elizabeth, to the dignity of an Empire; and our British Sovereigns are now Emperor and Empress of India, ruling through chosen and trusted representatives the numerous races and tribes, many of which are practically self-governing under the control of native princes, of a lineage going back into the remote period of antiquity.



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PLATE 20.



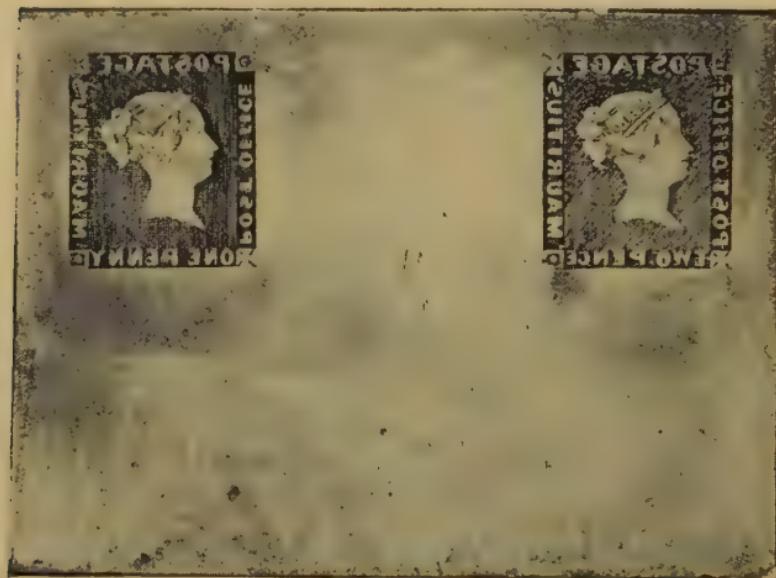
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With India is usually associated the large island of Ceylon, the older postal issues of which are favourites with the somewhat limited class of specialists who are able to indulge in mint copies of the fine Perkins-Bacon stamps of 1855 to 1867.

India and British India are not synonymous; the latter includes all territories within the Crown's dominions, governed directly or indirectly through the Governor-General of India; on the other hand, India includes not only British India, but the territories of the native princes or chiefs, under the protection of the Crown and administered by it on their behalf. These Native States, to the number of over 600, vary greatly in size, from the Nizam's dominions of 83,000 square miles and with a population of 12,000,000 to the few acres of a petty Kathiawar chief.

Of these States, the Government of India has entered into postal conventions with six—Chamba, Faridkot, Gwalior, Jhind, Nabha, and Patiala—and supplies them with postage stamps, both ordinary and official, at cost price, which stamps have franking power not only throughout the State for which they are overprinted, but also from that State to any part of British India.

As regards the other, or Feudatory, Native States, those which use, or have used, stamps in their postal service supply their own labels, which do not possess a franking power beyond the boundaries of the issuing State: they are about 30 in number, and formerly included the now "Convention" States of Faridkot and Jhind.

These Native States furnish us with some quaint designs, and, in many cases, somewhat numerous varieties; but one of them, Wadhwan, is frequently, if ironically, held up as the ideal country for a specialist—it possesses one stamp, now obsolete, in only two varieties.

The vast territory now known as the Dominion of Canada, and so constituted in 1867, comprises—to mention stamp-producing countries only—Canada, British

Columbia, New Brunswick, Nova Scotia and Prince Edward Island: of these, New Brunswick and Nova Scotia were (with Canada) original members of the Dominion; British Columbia joined in 1871, and Prince Edward Island was admitted in 1873.

The philatelic effect of this union was the cessation of separate stamps for smaller colonies so absorbed, and the issue of a new series for the Dominion: the stamps so superseded form one of the most fascinating groups which have attracted the attention of earnest philatelists, being singularly free from reprints and after-acquired surcharges.

The Dominion's legislative power is vested in the Crown, the Governor-General and the Canadian Parliament, which consists of two Chambers, the Senate and House of Commons.

Newfoundland, our other large American possession, acquired responsible government in 1855 and has lately been advanced to the status of a Dominion: her early issues contain several very rare stamps, when in unused condition; but the later "commemorative" issues show, from the philatelic point of view, a sad falling off.

Besides the Dominions of Canada and Newfoundland, there are many and extensive British possessions in the Western Hemisphere, all of interest to the philatelist—British Guiana, famed for the excessively rare circular stamps and the little less rare "oblongs" of a few years later; the Bahamas, with its beautiful early issue; Barbados, Bermuda, Jamaica, the Federated Leeward Islands, which comprise Antigua, Dominica, Montserrat, Nevis, St. Christopher and the Virgin Islands—the only example of the federation of Crown Colonies; St. Vincent, Trinidad and Tobago (now united as one colony, by Order in Council of 17th Nov. 1888); and Turks and Caicos Islands—to mention a few only. All these have had, and the majority still retain, separate

issues of stamps, which form another group of great interest to the collector.

Of our great Australian Colonies the first to be founded was that of New South Wales, on the 7th February, 1788: her borders then were far more comprehensive than now, including as they did those countries known as Queensland, Tasmania and Victoria, and even part of New Zealand.

In 1825 Tasmania was established on a separate basis: Victoria became independent of New South Wales in 1850, and nine years later Queensland also severed her connection with the sole original colony.

Western Australia was, in 1829, declared a British colonial settlement; South Australia was proclaimed a colony in 1836; and New Zealand became entirely severed from New South Wales in 1842.

In 1900 these Australian colonies, so vast as to be worthy the name of "continent" and not of "island," put aside any petty differences which may have existed, and agreed to join hands in one united Commonwealth: this fusion of several colonies, but of only formal divisions of the same race, has a far-reaching effect on philately. All the distinct stamps of New South Wales, Tasmania, South and Western Australia, Queensland and Victoria are things of the past, but the sixty years or so during which those stamps have been issued have provided us with some of the rarest and most interesting, in their many varieties of engraving, colour, paper, etc., that are known to collectors.

New Zealand, the smaller portion of our large Australasian possessions, is unaffected by the Commonwealth, but then she is in somewhat the same natural and advantageous position as is her Mother-Country—she has no frontiers to preserve, save those between herself and the sea, Britain's heritage.

The "Long White Cloud," the translation of the picturesque name of "Ao-Tea Roa" bestowed by the

Maoris on what we know as New Zealand, consists of the North and South Islands and the Stewart Islands, together with the Kermadec Islands, and Cook Islands annexed in 1887 and 1902 respectively, and many other adjacent islands.

New Zealand, remaining a self-governing colony and now styled a Dominion, in addition to being naturally distinct from the States, recently merged in the Commonwealth, has one important difference to be reckoned with in the constitution of its government—the Australian natives are of an exceedingly low type of humanity and lead a savage life, having no settlement on the land; whilst in New Zealand, the Maoris have to a great extent become civilized, and are capable of taking a reasonable part in political life.

The opening-up of what was five-and-twenty years ago rightly called the Dark Continent—Africa—has provided many additions to British territory, with those attendants of civilization, the objects of our scientific hobby.

British Central Africa, a vast territory scarcely known to white men of a generation ago; British East Africa, fast becoming civilized, and an ideal part of the world for the expansion of our race; and British South Africa, now known as Rhodesia, in honour of the great coloniser, Cecil Rhodes, to whom Britain owes so much of her position in Africa—all these are new, and they alone suffice to show that Britain, in the general scramble for African territory, obtained a share commensurate with her place among the nations. Of these territories, which with others were originally administered on Britain's behalf by chartered companies, whose rule appears to have been just and progressive and with due regard to the preservation of native peoples and their rights too often ignored in the opening-up of new country, British East Africa, with Uganda, has been promoted to the position of Protectorate, as the Kenya and Uganda Protectorates; British Central Africa has been, since the 6th July, 1907,

the Nyasaland Protectorate; and the British South Africa Company's territory of Rhodesia came under the rule of the Colonial Office in 1923.

The southern part of Africa, the Cape Colony, claims passing attention if only for the sake of its quaint triangular stamps from the noted firm of Perkins, Bacon and Co., and the scarcer "woodblocks" locally manufactured to meet a temporary shortage, and amongst which are to be found the more rare errors due to the insertion of a *cliché* of each value in the made-up plate of the other value.

Of the islands adjacent to Africa, mention must be made of the sugary island, Mauritius, or, as the French term it, Isle de Bourbon, famous as the sole abode of Alice in Wonderland's exaggerated duck, the Dodo, and later for those *desiderata* of every philatelist, the extremely rare "Post-Office" stamps, and their scarce successors, also of native manufacture.

The map of Africa also shows territory, now ours, not by discovery or cession, but by conquest: the Orange Free State, with its larger neighbour, the South African Republic, to whose help it went in an hour of rash chivalry, now belongs to Britain; and the two countries, with Cape Colony and Natal, are finally merged in a South African Union, which, racial troubles being ended and the hatchet buried for ever, will, it is hoped and believed, endure as a prosperous and happy part of the Empire. A stamp of the value of 2½d. available in all parts of the Union was issued to mark the opening of the Union Parliament (Nov. 4, 1910), and in 1913 on the 1st September, a general series of stamps for the Union was issued (Fig. 118).

Other parts of Africa, regions once truly termed "the white man's grave," are becoming more and more accessible; and colonists and traders, whose steps seldom went more than a few miles beyond the coast-line, now find neither difficulty nor danger in penetrating inland

towards the great, and not yet fully explored, heart of the once "Dark Continent."

Egypt, nominally belonging to a foreign power, for many years was virtually ours, by reason of the help, in rule, in men and in wealth, given by us in the interests of civilization; it was proclaimed a British Protectorate (Dec. 18, 1914), after the entry of Turkey into the Great War, and was subsequently (1922) proclaimed an independent sovereign state.

Many Groups and Islands in the South Seas now look to Great Britain, sometimes in conjunction with some friendly Power, for protection, help and trade; and where once cannibalism, "head-hunting" and similar more or less enlivening customs were in vogue, there may now be found quiet and orderly communities, wisely governed, prosperous and happy, white men mingling with natives in friendly rivalry—Papua (formerly British New Guinea), New Hebrides, and the Gilbert and Ellice Islands may be mentioned as examples.

A number of former possessions of Germany in the Pacific have been added to the Empire as a result of British achievements in the world-war, notably the late German New Guinea, the North-West Pacific Islands, Nauru and Samoa.

The Far East, too, has been opened up, and Great Britain has a fair share in the Straits Settlements, the Federated and the Protected States of the Malay Peninsula, Labuan, Borneo, and other once little-known places.

Sarawak, too, must not be forgotten: for years under the able Rajahship of Sir James Brooke, and afterwards of Sir Charles Brooke and Charles Vyner Brooke, this distant eastern land has since 1888 been under British protection.

Even now, the list of acquisitions is far from complete, but a glance at the map on the Two Cents commemorative Canadian stamp (1898) will show that we then held "a vaster Empire than has been," which has continued to

increase until "Greater Britain" has become the comprehensive name for a very large proportion of the habitable and uninhabitable globe.

Losses, of course, we have sustained, but they are small and have all been voluntary — the Ionian Islands were ceded to Greece in 1864, and Heligoland, a fast-vanishing island, was sold to Germany in August, 1890.

As was the case in many foreign countries, British post-offices were established in a considerable number of our Colonies before the latter possessed a proper postal service of their own; and British stamps, used on letters posted at these offices, are by many collectors considered the earliest issues of such colonies, being all classed under the general term of "British used Abroad."

The majority of British stamps show, and rightly so, the presentment of the Sovereign (Queen Victoria, King Edward, and now King George), but some Colonies have favoured emblematic or heraldic designs, pictures of scenery, or of beasts, birds and reptiles, illustrations of native manufactures, local products, etc.; and especially has this been the case of late years in Labuan, Borneo, Tonga, Newfoundland, and others which might be mentioned.

The production of stamps has at times been entrusted to local firms, acting under a Government, but the majority of British stamps have emanated from the works of some well-known English firm—Perkins, Bacon and Co., De la Rue and Co., Bradbury, Wilkinson and Co., Waterlow and Sons, Ltd., Harrison and Sons, Ltd., Charles Whiting and several others.

The stamps of the British Isles had up to the end of 1910 been produced by two firms only and by the Government: recess-printed by Perkins, Bacon and Co.; embossed at Somerset House by the Inland Revenue Department; and surface-printed by De la Rue and Co. From 1911-1923 the contractors were Harrison and Sons, of *London Gazette* fame, except as to certain of the values

which are printed by the Government, and the 2s. 6d., 5s., 10s. and £1 which in the Georgian series were recess-printed first by Waterlow Brothers and Layton, then by De la Rue and Co., and now by Messrs. Bradbury, Wilkinson and Co. In 1924 the contract for the surface-printed stamps passed to Messrs. Waterlow and Sons.

"Makeshifts" are numerous—overprints to provide stamps for purposes other than ordinary postage (*e.g.*, officials), or on the stamps of one possession to be used as the first issue for a new stamp-issuing colony (*e.g.*, Gibraltar on Bermuda); surcharges, to meet a demand for new values, to temporarily supply an unexpected deficiency, or to express in local currency the face-value of stamps used in places other than that of origin (*e.g.*, piastre values on Great Britain, for use in the Levant).

In 1869 the Boers, who had trekked across the Vaal River, founded the South African Republic, and in that year issued postage stamps inscribed in the Dutch language; in July 1877 the first British occupation took place, and the Boer stamps were overprinted "V.R. Transvaal;" a mistaken policy restored the Boers' independence in 1882, when a stamp of the Queen's head issue was surcharged "Een Penny," and types of the old Republic stamps were re-issued, to be followed by stamps of new design; and finally the ill-advised action of President Kruger forced a war, which resulted in a second British occupation in 1900, when the stamps were overprinted "V.R.I.", and later on, when King Edward came to the throne, with "E.R.I."

In 1902 a series of stamps bearing King Edward's head came into use, only to be superseded in 1913 by the stamps of the Union of South Africa; and the troubrous history written on the issues of the South African Republic and the Transvaal will be only remembered philatelically amidst the peace and prosperity of Union.

## CHAPTER XII.

### A SIMPLIFIED COLLECTION.

General Collecting—Varieties to Retain in a General Collection—Essentials of a Postage Stamp—Admissibility of Watermarks—Varieties of Impression—Colour—Perforation—Overprints and Surcharges—The Rock-bottom of Simplification.

IN what are euphemistically described as “The Good Old Times” it was possible, and comparatively easy, to acquire a fairly complete General Collection, on the lines of collecting then in vogue.

Since then—say after 1880—what was formerly more or less a hobby has become a scientific pursuit; and what was once within the means of many has now become practically impossible to even the wealthiest of “young” collectors—that is, the collector, whatever his years may be, who has recently commenced to collect—although he may limit his philatelic period to the forty years ending in 1880.

Stamps now worth many pounds could, thirty years ago, be purchased for fewer shillings, and in some cases pence; and other stamps, perhaps not so individually scarce, are now collected in numerous variety of plate, engraving, shade, watermark, perforation, etc., and, as a consequence, they have become expensive because the once-satisfying single copy is now represented by a number not far short of the scriptural seventy times seven, to select a limit which, though somewhat appalling, is justified by facts.

The natural result of this seeking-out of the once unconsidered variety is that general collecting has been abandoned by many philatelists in favour of specialism, that highly scientific and exhaustive accumulation of everything connected, directly or indirectly, with the postage stamps of some particular country, or group of countries, until the collection arrives at such a state of perfection that either pecuniary considerations bar absolute completeness, or the desired rarity—perhaps only a minor variety—is quite unattainable.

Many earnest philatelists, however, regard the hoarding up of copies, to all ordinary intents and purposes identical, as tending unnecessarily to increase expenditure and to render the specialized collection wearying by its very size, and quite beyond the due appreciation of any Philistine friend who may have somewhat rashly—from his point—expressed a wish to see “the stamps.”

There is no doubt that a General Collection is of more interest to the great majority of people philatelically inclined or not, than is a highly-specialized accumulation, in which one sees row after row, and even page after page, of minute variations of some particular stamp, and which by their apparent sameness tire the eye and weary the brain.

Difficulty then arises for the General Collector, who, debarred from or disinclined to specializing, wishes to make his collection representative of the stamps of the whole world. If, without going into, or even approaching, the *minutiæ* affected by the specialist, he differentiates between the marked shades of colour, watermarks, perforations, etc., the size and cost of his collection will soon become prohibitive.

Anxious however, to get together a representative lot of the world's stamps, interesting alike to his philatelic friends and his unconverted acquaintances, the would-be

General Collector casts about for advice as to what he should retain and what may be discarded. Ingenuous individual! He soon finds the truth of the old proverb, *Tot homines, quot sententiæ*, and disgusted at the want of practical unanimity amongst his brother-collectors, he starts on his own often hastily-conceived lines, and comes to grief!

In attempting to lay down rules, or, as it were, a route within parallel hedges to prevent deviation from the "general" philatelic path, it becomes necessary to consider carefully the essential parts which are required to constitute a postage-stamp.

Let us see what these are:—obviously, you must have paper and a printed design on it; then follow two items, which, though useful, are not absolutely essential—watermark and perforation. A watermark is, it is true, more or less of a guard against fraudulent attempts on the revenue, but its utility practically disappears when the stamp is doing duty, that is fixed to an envelope, or, in the case of a fiscal stamp, to some document. Perforation is undoubtedly a great convenience, and a return to imperforate sheets and the necessary scissors would imply a retrograde movement—in civilization; but, whether imperforate or perforated, a stamp is still nothing more or less than a stamp.

The two main points for consideration are, therefore the admissibility of watermarks and of perforations: there are, however, watermarks *and* watermarks. Many of these are intended merely as preventives against forgery; others, having the same main object, mark a great change in, perhaps, the political or other status of the country of origin; for example, the change in the 'eighties from Crown CC to Crown CA denoted important alterations of the administration of the British Empire; but such instances are not by any means numerous.

The old reason, or excuse, for ignoring watermarks—that you could not see them when the stamps were stuck

down—is of no avail nowadays, when even the schoolboy mounts his stamps on hinges so as to allow of full examination, back and front. No! The most reasonable argument seems to be that the printed impression is, after all, *the* main part of the stamp. If everyone were absolutely honest, watermarks would doubtless be dispensed with, their *raison d'être*, the prevention of forgery, being non-existent.

Let us, therefore, make a start by eliminating any idea of the existence of such things as watermarks, except—and even this does not always hold good—as a means of detecting a genuine stamp from a forgery; true, we must have some knowledge of watermarks or else, on the purchase of some stamp, we may unwittingly select the rarest of the specialist's varieties, through inability to discriminate between the hidden charms of no watermark, Crown C.C., Crown C.A., and Multiple Crown C.A. It is obvious that the impression from a die, plate or stone must be taken on something, and so far no better material has been found than paper, in the very great majority white in colour; but whether that paper shows a wove, laid, quadrillé or what-not texture—really a watermark—or whether it be thin or thick in substance, matters very little, for the impression is on the surface only.

Coloured paper, however—for colour is an essential, and the colour of a stamp is made up of the combined colours of impression and paper—is to be distinguished from white, even as a black stamp is considered different from a red one.

This completes the first essential part of a stamp, paper, which may be either white or of some colour, but does not possess, so far as our argument is concerned, any particular substance, texture or watermark: paper, and paper only, is sufficiently comprehensive.

Now as to the impression, or print. This may be embossed, engraved, typographed or lithographed, four

distinct processes ; and, as the impression of the stamp is the chief of all the essentials, these four methods of production must be differentiated when, as is only occasionally the case, a stamp is produced first in one manner and then in another.

A beginner in our interesting and scientific hobby may perhaps imagine that every impression of some particular stamp is identical, if not in colour, at all events in the details of the design ; but this belief will soon be shattered by even a cursory perusal of one of his earliest and most necessary purchases—a dealer's catalogue.

Let us take a fairly extreme instance of variety in the details of design and in the shades and tones of colour, and try to come to some definite understanding as to their value to the General Collector.

The first One Penny stamps of New South Wales, known as " Sydney Views," were printed direct from a plate on which the engraver had engraved, separately and by hand, twenty-five copies of the selected design ; each of these—for it is impossible to ensure absolute identity in hand-work—differed in some minute particular from each of the remaining twenty-four.

As if this were not sufficient, the entire plate was subsequently re-engraved or re-cut, producing twenty-five more varieties, all different not only from each other, but from every one of the stamps as they existed on the plate in its first stage. Fifty minor varieties of design of one stamp ! But, consider the intention of the postal authorities : they intended and hoped that every one of the fifty stamps would be alike, and so they are in general appearance, and with that general appearance only is the General Collector concerned.

Now as to colour. It was obvious that the colour was intended to be the same throughout the issue—1 Jan. 1850 to 20 Dec. 1851—of this Sydney View, but what says the catalogue ? Pale red, red, carmine-red, carmine, lake : five shades and tones.

And what as to the papers? White, yellowish, grey, bluish—all wove; and a laid paper.

A collector taking all the varieties to be inferred from the list given in the catalogue, would have to accumulate 650 One Penny "Sydney Views" before he could say "Complete!"; and there are several rare shades and tones not usually listed.

Six hundred and fifty red Sydney Views, as like, one to the other, as are the individual sheep in a flock of the same number; and, like them, as distinguishable to the specialist as are his sheep to the shepherd. Is not a single fine copy sufficient for the omnivorous General Collector, especially if written up with the full details already hinted at?

We do not suggest treating all variations of colour in the same drastic manner: some are intentional, and should be taken, even if the variation itself does not amount to a change of colour; for instance, the Ten Reis, of the 1870 to 1880 issue of Portugal, appeared first in yellow-green, and then in blue-green—an intentional change.

It is difficult to lay down a hard-and-fast rule as to colours; but the General Collector may well be content with marked differences of tone—*e.g.*, lake and vermillion—or well-defined shades—*e.g.*, pale and dark blue; or in a long "run" pale, medium and dark blue.

Facial value, or denomination, must of course be considered, for there cannot be a more marked difference than that of value; this is mentioned because there are "type-collectors" who profess to be satisfied with one stamp of a series in which the only difference is in the words or figures denoting the value: *e.g.*, there are six values of the Perkins-Bacon series of New Zealand stamps (1855-72) differing only in the wording of the label at the foot. The type-collector, naturally ignoring colour, watermark, perforation, etc., would be content with *one*, presumably the cheapest—say, the One Penny, pale brown, watermarked Large Star and perforated 12½, of 1871.

Now as to the remaining point, perforation. There is a marked obvious difference between an imperforate and a perforated stamp, but not so much between the latter and one that is rouletted. Perforation marks a distinct improvement in stamps (in the matter of convenience if not appearance) and perforated (or rouletted) stamps should I think be held as distinct from the earlier imperforate issues.

My advice to the General Collector is to collect imperforate stamps, and similar stamps perforated or rouletted; but not both the latter, ignoring differences in gauge, but keeping the various sets as uniform as possible, e.g., do not mix perforated with imperforate stamps, or the former with rouletted copies, for that would spoil the effect of an otherwise interesting page—unless uniformity can only be obtained at a considerable increase of expense.

Of course, varieties only apparent under certain conditions, e.g., a *tête-bêche* pair, are to be ignored, because each of the two stamps is in itself normal: don't, however, sever such a pair, as it may be valuable.

Errors of colour should be collected; they differ by accident (as a rule) from the normal.

Surcharges, altering or confirming the original face-value, should certainly be admitted, for the stamps so treated are to all intents and purposes different from their contemporaries, or they would not be made.

Overprints, merely altering the purpose for which a postage stamp may be used, come in a somewhat different category, but there should be no question as to admitting a stamp in which such a drastic change as from fiscal to postal has been made by these means, or where one country's stamps have been made to do duty by means of an overprint for another country, e.g., Cyprus on Great Britain.

Errors of *all* kinds in surcharges and overprints should be ignored; but a stamp which has been specially printed

in a particular colour and has escaped the surcharge or overprint intended for it, can be taken as—what it is—an error of colour.

There are at least two well-known catalogues compiled on the above lines, and several albums; it would be invidious to recommend one more than another, but an enquiry from any stamp-dealer would elicit sufficient information to put the General Collector on the right track.

To sum up, the General Collector can afford to ignore:—

*Design*—slight intentional or unintentional varieties not apparent at a casual glance;

*Colour*—all intermediate tones and shades, when the differences are obviously unintentional;

*Paper*—all varieties of substance, texture and watermark;

*Perforation* and *Roulette*—either, but not both; and in the one selected, all differences of gauge.

*Surcharge* and *Overprint*—every deviation from the normal, and all minor varieties in the size or shape of lettering, etc., often the result of a paucity of type of the same fount.

*Varieties*—apparent only in two or more stamps *tenant*.

*Postal-Fiscals*, unless authorized by the legislature.

Should the above appear too formidable, the collector may eliminate *all Overprints*—except that which converts a fiscal into a postal, or if the stamp does not exist *without* the overprint; or that which changes the “country” of a stamp; and *all Postal-fiscals*.

He may further extend the elimination, by excluding the difference between imperforate stamps and those which have been perforated or rouletted and ignoring all shades; and perhaps by excluding surcharges *in toto*. This, however, brings General Collecting down to a rock-bottom, below which it would cease to be Philately, in my opinion.



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## CHAPTER XIII.

### LOCAL POSTAGE-STAMPS.

**D**efinition of a "Local"—The Student and the Fashion—Progenitors of Government Stamps—Inconsistency in Cataloguing "Locals"—The stamps of the Steamship Companies—Some Bogus Issues.

WHEN a postage-stamp is restricted in its franking power to a particular district or town it is described as a "local." The local stamps form a very interesting group, although the less official origin of many of them has admitted of a certain amount of philatelic philandering on the part of their projectors. Strangely enough, collectors have allowed this factor to overweight the historic and the curious in local stamps; and the fashion, now of some years' duration, has been to pass local stamps with that unwise contempt which is a negation of one of the chief purposes of Philately.

Where fashion is rife the serious student has already done his work, or at least the greater part of it. The man of study is little moved by reckless runs on particular groups; he prefers to seek new information in less furrowed fields. He is glad when he can have a little world to himself for a while, until he has had a chance to develop his researches unfettered by the rivalry of a crowd of collectors *à la mode*, who would distribute broadcast the material which it is essential for his study should be kept together, until all the knowledge it has to yield has been extracted.

So among the students local stamps are by no means despised. They are in many cases the progenitors of

ordinary postage-stamps in the countries of issue, or they represent the influences which gradually develop world-postage, by practically forcing the hands of a procrastinating Government. In some cases they indicate for us the possibilities for further postal progress, and it is worthy of note that private enterprise has throughout the history of Postage forestalled or stimulated the operations of Government monopoly.

Consistency is a phantom, but it is often raised by those who would have us collect stamps according to rule, or, to be nearer the mark, according to fashion. Strictly speaking, the majority of the earliest issues of the postage-stamps of home and foreign countries were of limited postal validity, and by that token there is nothing to differentiate them from local postage-stamps issued with Government authority. It has, however, been deemed sufficient for most collectors that the Catalogue, which is the *Biblia philatelica*, has crowded the less-known locals into one of the Apocryphal volumes which has not been re-issued for some years. So this great group of historic stamps is the peaceful hunting-ground of a comparatively limited section of advanced students in Great Britain, though the collectors on the Continent have never wavered in their interest; and it is to be regretted from the British student's point of view that most of the rarer local stamps have been picked up here by our Continental *confrères* during a period when our own people were blinded to these claims of the historic by the glamour of fashion which has more to do with speculation than study.

The stamps of the Steamship Companies are to my mind of the greatest interest among "local" postage-stamps. In most cases they were used for services which forestalled Government mail-routes; but unfortunately history is not very precise as to many of

them. The Asia Minor Steamship Company of Smyrna used stamps somewhere about 1868 (according to the "Tapling" collection) but they do not appear to have been known to the collectors of that time, the earliest chronicle of them not appearing until 1879. The stamps are little known even now, and although of great rarity I recently acquired the only specimens I have seen outside of the British Museum for a very moderate sum, including one upon the original letter. They are plain-looking labels with simple type-inscriptions enclosed in a pearly and a shaded serrated border. They are printed in black on green surfaced paper, in two denominations, 1 piastre and 2 piastres (Fig. 280).

There are two denominations, with colour and perforation varieties, of an Austrian company trading on the Danube (the Danube Steam Navigation Co.), and the moderation shown on the part of the promoters of these stamps is a *prima facie* evidence of the *bonâ fide* character of the originals, and the stamps are not uncommonly found on the original letters. The stamps were, however, reprinted in 1877, and they have in addition had a good deal of attention from the forger, who has printed his creations in a wider range of colours than the originals warranted (Fig. 281).

In connection with the Danube and Black Sea services of steamers there were several issues of stamps between 1867 and 1872. In the first-mentioned year, the Local Post stamps inscribed "Kustendjie and Czernawoda" appeared, bearing the initials of the Danube and Black Sea Steamship Company, which carried letters between the two ports under a permit from the Sultan. The view on the stamps is of the harbour of Kustendjie with one of the Company's steamers in the foreground, and the Turkish emblems of the crescent and star above. The stamps issued by T. B. Morton and Co., for their Letter Post carried on in connection with the firm's Constantinople and Danube

Line of Steamers, in 1867 and 1869, are well authenticated; but the character of the Company's emissions of 1870 for the "D. & B. S. L. S." (Danube and Black Sea Line of Steamers) and the "journal-stamp" of 1872, was open to much criticism, which was not withheld by the philatelic journals of the time. The journal-stamp had a very short period of use, and genuinely-used copies are scarce. Reprints of all these locals exist, and in most cases the stamps have also been forged (Figs. 282-284).

The Russian Company of Navigation and Trade, or, as it is generally styled, the Russian Steam Navigation Company, had a large square surface-printed stamp provided for it by the Government Printing Office at St. Petersburg. This was used for the Company's mail services between ports on the coasts of the Black Sea, and some of the Mediterranean ports (Fig. 300).

The stamp shows the Imperial Arms, and its character and use are different from those of the other Black Sea Steamship Companies' stamps, and, having appeared in 1864, may have led the spirit of emulation in the other companies. The large square stamp is rare, as also are its immediate successors, which were lithographed at Odessa in 1865.

Finland, the land of lakes, provides us with some local stamps issued by two steamship lines. The Tavastehaus and Helsingfors Steam Packet Co. (Wanajavesi Angbätsbolag) issued the unusual-shaped (oval) stamps, all printed in vermillion, in 1867. There are three denominations—10, 20 and 25 penni. The "Helsingfors Bobaco" issued several rather curious labels for its "skärgårds trafik," its steamers carrying correspondence to the dwellers on the islets with which the coast of Finland is fringed. The stamps are coloured in a peculiar manner, two of them having the designs bisected diagonally, one half being printed in one colour, and the other half in a strongly-contrasted colour.

This diagonal division of the colour arrangement is peculiar to stamps hailing from Northern Europe, similar instances occurring in the city-post locals for Helsingfors, and in the "official" postage-stamps issued by the Government of Sweden (Figs. 285, 287).

For quite a short period, 1876-1877, the Hamburg-American Packet Company used a private postage-stamp for mail matter which its steamers conveyed between ports in the West Indies. But little is known of its single stamp, which is rarely found in collections either used or unused. It was said in *Le Timbre Post* in 1877 that it was used on correspondence to Europe, but this, I think, has not been established. There can, however, be no doubt of the *bona fide* issue and use of this stamp, which was only withdrawn in 1877 owing to the entry of the Dutch West Indies into the Postal Union, which took place on September 1st of that year. The design shows the Arms of the company in plain embossing in the centre. The border is broken up into four colour-divisions, alternately blue and yellow, and the inscriptions are in black (Fig. 288).

The West Indies, with their constant inter-communication by means of important lines of steamers, provided other steamship stamps of a not less interesting character than that of the Hamburg-American Company. In the later 'forties there was a steamer, the *Lady M'Leod*, trading between the two chief towns of Trinidad, *viz.*, Fernando and Port of Spain. This steamer was used by the public for the conveyance of letters, on which there was a charge of ten cents (five pence). Owing chiefly to the inconvenience of collecting this small charge in cash, and partly through the habit of the people sending large pieces of money, with the consequent difficulty of the captain in providing change, a stamp was issued by the owner of the vessel, one David Bryce, on April 16th, 1847. From the 24th of that month no letters were accepted unless they bore the ship's

stamp, which is an undenominated engraving in *taille douce*, showing the ship steaming to the right, over the monogram L Mc L .(Lady M'Leod). Although no denomination was expressed on the stamp (a peculiarity which it shared with the later Government postage-stamps of Trinidad) it was sold at the rate of four dollars a hundred, or singly at five cents a piece. The stamp is much sought after, being fairly well produced, but neither the artist nor the printer has been traced, and whilst there are some enthusiasts who consider that its production must have been due to the eminent firm of line-engravers, Perkins, Bacon and Co., it is by no means equal to their known work, and there is every likelihood that, had this been truly the case, the fact would have been substantiated long ago by the firm's records (Fig. 286).

The recent amalgamation of the Pacific Steam Navigation Company with the Royal Steam Packet Company, when the latter concern drew a cheque for £1,347,825 for the purchase of the Pacific Company's shares, recalled to collectors of the old school the fact that both lines had issued stamps in the early days before postal reform had developed in foreign parts. The Company which has now been absorbed had, in 1858, issued stamps of a very handsome, line-engraved kind. The stamps are of two denominations, inscribed "½ oz. 1 Rl" (real), "1 oz. 2 Rls" (reales), the former showing the ship in the central oval sailing to the left, the higher one showing the vessel sailing to the right. The initials of the company, "P.S.N.C.," figure in the four angles. The stamps are remarkable in several ways; for the extremely minute and technical detail in the delineation of the ship, and not less for the fact that one or possibly two of the known varieties were issued by the Government of Peru, having been handed over to that Government by the Company before the first regular Peruvian stamps had been prepared. I believe

this instance of the Government adoption of a privately-issued stamp is unique; it remains still for the student to establish beyond all doubt which of the varieties were used under the Company's auspices and which under the direction of the Peruvian Post-Office (Fig. 289).

As I have said, the design is full of technical detail, and a seafaring man, if once confronted with a genuine specimen, probably would have a ready sense of discrimination between genuine copies and the forgeries, which latter have been plentiful. Although the vessel is depicted within an oval of under 7 mm. in width, one can detect the presence of three men on board, one near the bowsprit, one near the foremast, and the third near the stern. There is a pennant at the top of the fore-royal mast, which has proved a particular stumbling-block to the forger, though in some of the crudest of the spurious stamps the ship is sailing in the wrong direction.

The steamers of the Pacific Steam Navigation Company were in a measure connected with the use of a stamp known as that of Tierra del Fuego. Appropriately enough this stamp was printed in a "flame"-red, to use a colour-name not in the standard catalogues. It was issued by an American named Popper, and presumably it is his distinguished initial that is emblazoned upon the radiant sun which forms the central device. Other emblems figuring in the design are a star and an envelope, and the plebeian pickaxe and mallet. Mr. Popper is said to have organised a post between the hamlet of Ushuaia in Tierra del Fuego and Puntas Arenas, to enable the white settlers in the "land of fire" to send letters by the Pacific Steam Navigation Company's steamers which called at Puntas Arenas once a month. He is said to have sent a considerable number of mails before the Argentine authorities suppressed his service and confiscated his stamps and dies. The career of the stamp began and ended in 1891, its value being 10 centavos, gold currency, "oro" (Fig. 290).

The Royal Mail Steam Packet Company hoisted its flag on a single postage-stamp issued in 1875 for letters conveyed between ports in the West Indies and America, probably Curacao, Surinam, St. Domingo, Porto Plata, and Puerto Cabello. The stamp was printed by Messrs. De la Rue and Co., and is characteristic of the typography of this firm. Its denomination was ten cents, and its colour rose. It was printed in sheets of thirty stamps. The stamp was issued before the Postal Union had spread postal reform to the West Indies, but it was apparently objected to by the British Post-Office and by some of the local governments, so it was withdrawn in 1880 (Fig. 294).

The issues which pass under the general title of La Guaira stamps were variously issued at the three places named in their inscriptions, La Guaira, Puerto Cabello, and San Thomas, the first two being ports in Venezuela, and the last being the former Danish West Indian colony. The first postal arrangements were made between a Scot, Captain Robert Todd, and the Government of Venezuela in November 1863. His first stamps present the appearance of crude wood-cuts printed in black on coloured paper, but these were followed by an issue engraved by the British firm of Waterlow and Sons. Later issues indicate a change of proprietorship in the service, Todd having sold his rights to Messrs. Jesurum and Sons of Curacao, whose initials, J. A. J. & Z. appear on the final series. The stamps, which present a good range of philatelic variety, are of the highest degree of interest, and the comparative facility with which they can be procured is, I fancy, due to the importance of the traffic to and from St. Thomas, which was the very centre of all the mail-routes communicating with the West Indies. There are both forgeries and reprints to guard against, but the genuine issues were well-known to the early collectors (*Philatelial Journal*, vol. i. p. 11), and their minute descriptions of them, and

of the forgeries, have made the way clear for the student in modern times (Figs. 291-293).

The stamps of the Central American Steamship Company have a less creditable record from the collector's point of view. They appear to have been *bonâ fide* in their original use, but a large remainder of the copies was sold by the company about 1891, with the result that in the unused state they are of little consideration. The stamps before me are in five denominations: *viz.*, 1 cent green, 2 cents carmine, 10 cents blue, 50 cents brown. The fifth denomination has been created by surcharging the lowest denomination in English and Spanish "Good for five cents." The stamps were lithographed in Boston (U.S.A.) and show a steamer sailing to right. Writing on March 30th, 1892, Mr. C. H. Thomas, a former secretary to the shipping company, gave May or June of 1886 as the approximate date of issue. He also wrote: "No 1 cent stamp was ordered, the intention being to issue a 5 cent, there being no 1 cent rate. To remedy this we stamped all the 1 cent stamps then on hand (in red) with a 5 cent value, the 1's never being sold to the public, although I believe a few were used by some of the Company officers." The lithographic stone was delivered to the Company with the first printing (quantity unknown), and on the Company going out of business the designs were cleaned off and the stone sold to a private printer in the City of Mexico. "We took the precaution to clean it," says Mr. Thomas, "as we had to redeem all the stamps that were out at that time. The stamps franked letters only on our steamers, and if the letters were intended for interior cities they had to have the Government stamp on them as well." The Central American Steamship Company was incorporated on June 3rd, 1886, and was engaged in freight and passenger services to all the chief Central American ports (Figs. 295, 296).

The stamps of the Canal Maritime de Suez have

always been stumbling-blocks with collectors. They are mostly forgeries that abound in collections, not reprints as is generally supposed. As to their original authenticity there is considerable doubt. They were first reported in 1868, before the opening of the Canal for traffic, which did not take place until November 1869. It was originally stated that the stamps were for the use of persons in the employ of the Suez Canal Company, and they were vouched for in the early 'seventies by a writer under the pseudonym of "A Parisian Collector," who was no other than the late Mr. W. A. S. Westoby. He wrote that "our own copies came directly from the Company, by order of M. de Lesseps. We know that they were used by the Company for a short time, but the authority to continue them was withdrawn by the Khedive. Obliterated copies are as rare as obliterated specimens of the stamps of the Ionian Islands." Having quoted this last remark I would add that the forgeries exist with *soi-disant* postmarks.

There were four denominations—1 centime black, 5 centimes green, 20 centimes blue, and 40 centimes pink—but Mr. Earée, one of the early collectors, happily still with us, says, in *Album Weeds*: "A friend in Berlin, a great collector, told me that M. Lesseps informed him that only the 20c. had ever been issued." The 20c. is known used on original letters, but not the other values, though Mr. T. K. Tapling is reported to have paid about £70 for the set of the four values, obliterated, which set figures in the collection at the British Museum.

I am one of those who prefer the curious and interesting in our hobby to the pedantry of the modern specialist, and the majority of collectors of stamps are, I believe, with me in that respect; at least they would be in the majority if the purely commercial spirit were eliminated. In this respect we do not differ vastly from the collector of the first period of Philately, and there is good evidence

that in the early days the stamps of the steamship companies had considerable vogue, and were much sought after. Had not this been so, the fictitious stamps of the steamship class would not have been launched upon the philatelic sea. In the 'sixties there were issued the *Clara Rothe* steamer's stamps, which certainly caught most of the collectors of the time napping. This was not to be wondered at, for they were accompanied by a pretty substantial account of the *Clara Rothe* steamer, depicted upon the stamp beneath the Danish emblems of a crown, sword and sceptre, and precedence was given to St. Thomas (the Danish West Indian colony) in the inscription, which also indicated Porto Rico as another of the terminal points of the steamer's route. Further, the design was stated to have been engraved by a reputed Parisian engraver, M. Stern, who had also engraved the Prince Couza stamps of Roumania. The story was that the stamps had been made under a contract with the Danish Government and the Steamer Company. There were eight values:  $\frac{1}{2}$ , 1, 2 and 4 centavos, all printed in black, and  $\frac{1}{2}$  real in blue, 1 real orange, 2 reales mauve, and 4 reales green. The stamps were first mentioned by the usually-incredulous M. Mahé (lately deceased) in *Le Timbrophile* of January 1869; but by April he was ready to consign them to the *Mythologie timbro-postale* which he suggested might some day come from his pen, and which would have been a rare delight to philatelists had he lived to carry out so interesting a work\* (Fig. 299).

But the *Clara Rothe* inventions had some foundation in fact, though the facts did not tally with the issue of the stamps. The steamer did exist, and is in a sense

\* Although M. Mahé, one of the most delightful of French philatelic writers, did not carry out his ambition to write a *Mythologie timbro-postale*, a work on a somewhat similar plan has been published from the pen of Mr. Fred. J. Melville under the title "Phantom Philately" (London, 1923, 7s. 6d. nett).

an historic vessel. It carried mails between the Danish Islands of St. Thomas and St. Croix, and even carried the European mail to Porto Rico. At that time, and for a considerable period, as I have said, St. Thomas was the "Singapore"—the junction—of the West Indies. But before the stamps were issued its owner had sold it to the Republic of Hayti, and it served as a "navy" for that troubled and troubrous republic.

Even earlier than the *Clara Rothe* fraud, a bogus steamship stamp had been emitted purporting to be used for franking letters between Acapulco in Mexico and San Francisco, California. The label bears the suggestive name "M'Robish and Co.," and was chronicled in blue and in pink; it also exists in brown. Inquiries failed to elicit any knowledge of such a firm in San Francisco, or of the vessels which could have utilised the stamps (Fig. 298).

The stamps therefore were classed among the impostures within a few months of their appearance. Such frauds have from time to time been put forth by the misguided ingenious, but they do not present any great obstacle in the pursuit of philately. Probably, as Carlyle puts it, imposture is of a sanative, anodyne nature, and man's gullibility not his worst blessing.

## CHAPTER XIV.

### POSTAL STATIONERY.

The Popular Postcard—Mr. Gladstone's "Epic Poem"—The Postcard in Great Britain—Elaborate Devices—Pictorial Postal Cards—On Collecting Postcards—Reply-Postcards—Letters-Cards—Envelopes—The Sydney Letter-Sheet—The Mulready Covers—A Versified Commentary on Mulready's Design—The British Embossed Envelopes—The United States.

THE adhesive postage-stamp comes first in general utility to the public, and its convenience of use and form renders it easily first among all forms of postal commodities in collections. Second to it comes the postcard both in public service and in private collections. The collector of postal stationery finds that postcards combine into a very interesting collection, and since the advent of the picture postcard craze there has been no lack of useful albums provided for the accommodation of postcards. In the present chapter, however, we are only concerned with the official post or postal card.

It will be remembered that Mr. Gladstone's favourite medium of communication was the postcard. It was introduced in Great Britain under his ministry in 1870, and it has been suggested that it would be quite possible to form a collection of his autograph postcards, openly epitomising his views on many subjects of public interest and signed with his full name.

The Rt. Hon. George W. E. Russell, in his *Afterthoughts*, tells a capital story of Mr. Gladstone's well-known partiality for the convenient postcard:—

"If ever I live to enjoy a respite from politics, I intend to occupy my leisure in composing an epic poem." So said Mr. Gladstone, in the spring of 1892, to the present writer, who naturally replied, 'What is to be your theme?' To this question Mr. Gladstone answered, with indescribable emphasis, 'The Praise of the Postcard. Did not Cowper write a poem about the Sofa? I am sure that the Postcard is a much more worthier theme as regards its serviceability to man. Cowper began with fine abruptness, 'I sing the Sofa.' I shall imitate him, and begin, 'I sing the Postcard.'"

The first suggestion of the card in postal communication is attributed to the late famous Postmaster-General of the German Empire, Dr. Heinrich von Stephan, but his proposal was not adopted. Early in 1869 the idea was propounded in Austria by a professor in a Vienna Military Academy, Dr. E. Hermann, and the Austrian postal authorities took up the suggestion, the first Austrian 2 kreuzer postcard being issued in that year: its form was practically the same as we now know it, with a stamp impressed in the upper right corner of the card. Hungary also had its first postcards in 1869, and in 1870 postcards were issued for use in the Austrian post-offices in the Levant.

Great Britain, having led the other nations in the introduction of the adhesive postage-stamp, was not slow to follow Austria's lead in this new development of postal facilities.

In the sixteenth annual report of the Postmaster-General, dated August 8, 1870, the Marquis of Hartington (afterwards Duke of Devonshire) notified that:

"On and after the 1st October next, postcards, bearing an impressed halfpenny stamp, will be sold at all post-offices, at the rate of one halfpenny each."

"They will be available for transmission between places in the United Kingdom only.

"The front (or stamped) side to bear the address only.

There must be no other writing or printing on it, nor must there be any writing or printing across the stamp. On the reverse side, any communications, whether of the nature of a letter or otherwise, may be either written or printed. Nothing is to be attached to the card; nor may it be folded, cut, or otherwise altered. If any of these rules be infringed, the card to be charged on delivery as an insufficiently-paid letter."

The first buff cards, printed in violet, with the Queen's head and a Grecian border, are still easily accessible to collectors, as they speedily found popular favour. On 1st October, 1870, considerably over half a million passed through the chief office at St. Martin's-le-Grand, and the daily average at that office in the third month of their use (December, 1870) was about 96,000. In the first year more than 75,000,000 of these cards were used. The popularity of the official postcard led to protestations from the Committee of Wholesale and Retail Stationers of the United Kingdom, and sanction was given to the use of privately-manufactured postcards if impressed with a halfpenny stamp at the office of Inland Revenue. The stationers, however, found that, as the public could obtain their postcards at the cost of the stamp-duty from the Government, there was no considerable inclination to pay for privately-manufactured cards, and their continued agitation led in 1872 to the making of an extra charge on the official cards, a tax which, thanks largely to the efforts of the late Sir John Henniker Heaton, Bart., was removed in 1911. The rapid increase in the use of postcards in the post is evidenced by the following statistics for the years quoted:—

1872	76,000,000
1873*	72,000,000

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\* Reduction due to the imposition of a charge additional to the stamp-duty.

1880-81	122,884,000
1890-91	229,700,000
1900-01	419,000,000
1910-11	871,400,000
1911-12†	905,500,000

The popularity of the postcard lay not only in its convenience for short messages, but in its cheapness as compared with letter postage. As a result of war and post-war increases, the postcards at 1½d. (as compared with letters at 2d.) had fallen to 500,000,000 in 1921-22.

The foreign postcards with the impressed stamp-duty of 1½d. appeared on July 1, 1875, and the rate was subsequently reduced to a 1d. to conform with the decisions of the convention of the Postal Union in 1879.

The British Empire postcard of 1889, stamp-duty 3d., is curious, as, with its subsequently-issued 1d. universal postcard, it was the only departure from the Wyon style of portraiture of Queen Victoria, as first exemplified in philately in the 1d. black adhesive stamp of 1840. The 3d. Empire card of 1889, and the 1d. Universal card of 1892 (which latter type remained in use until superseded by the Edwardian issue), bore a stamp on which is the full-length Jubilee portrait of Queen Victoria. This portrait was painted to the command of her late Majesty at the time of her Jubilee, by a Hungarian painter, Heinrich von Angeli (b. 1840). It is from the same portrait that the bust on the 2, 3 and 5 rupees adhesive

† The considerable increase was doubtless due largely to the removal of the additional charge on thin postcards: the removal of the extra fee on thin postcards, letter-cards and stamp-books caused an immediate large increase in each of these commodities as shown in this table:

	Sold above face value: 12 months, 1910-11.	Sold at face value: 12 months, 1911-12.
Thin Postcards	17,000,000	60,000,000
Letter-cards	6,000,000	13,000,000
Stamp-books	1,000,000	6,000,000

stamps of India (1895), the 3 pies India (1899), and the Southern Nigeria issue of 1901 was derived.

Reference has already been made to the fact that Great Britain's only venture in commemorative issues of postage stamps was in the nature of impressed stamps or postal stationery.

The Jubilee of Penny Postage was celebrated in 1890, and 10,000 copies of a special penny card, bearing the Arms of the City of London, were printed and sold at sixpence each at the Jubilee Exhibition in the Guildhall, from May 16 to 19, 1890, the non-postal profit going to the Rowland Hill Benevolent Fund, an organisation for the benevolent assistance of families of postal *employés* in distressed circumstances. The profits on the sale of the 1d. blue envelope of 1890 (sold at 1s. each) were devoted to the same charitable purpose.

The stamps impressed upon postcards generally bear some appearance of relationship in design to the adhesive stamps of the period, and practical utility is best served by leaving as clear a space as possible for writing the address and the communication. In some countries, however, the ornamentation of the front has become quite elaborate, as in the Sandwich Islands, Brazil, Guatemala, Mexico, Newfoundland, Salvador, Nicaragua, etc. Since the advent of the picture-postcard as a popular craze, the embellishment of official postal cards with views, sometimes on the front and sometimes on the back, has become a fairly frequent means of officially advertising some celebration, or some features of the issuing country or colony attractive to prospective immigrants.

A numbered edition of an official pictorial postcard is a curiosity from the miniature but Serene Republic of San Marino (1894). Picture postcards were officially issued by the postal departments of Austria and Hungary (1896) and Argentine Republic (1897), and during the next few years the colonies of Cape of Good Hope, New Zealand, New South Wales, Natal, Queensland, Canada and others

adopted the idea. The most extensive use of the view-postcard has been made in Greece, so far as official issues are concerned; there, several hundred varieties of views have been displayed on the back of the cards.

The collecting of postcards of the world is by no means so vast a task as the collecting of the world's adhesive issues, and the collector may to-day make a good essay at a general collection of postcards. The number of varieties is much more limited to begin with, postcards are not generally issued in more than two or three denominations, and their facial values are limited to a few pence at the most. This, and the fact that the demand for them from collectors is not nearly commensurate with their philatelic interest, and not comparable to the demand for adhesive stamps, opens the way to the studious collector to obtain even the rarer postcards for but little cost. Very few postcards are catalogued at more than pence or shillings, and even considerable rarities, like the 3 cents on 5 cents Hong Kong (1879) at £6, and the varieties of the 1882 surcharges on Ceylon postcards, priced from £5 each, are moderate in comparison with adhesive stamps of like scarcity. Add to the several advantages already hinted at the comfortable assurance that forgeries of official postcards are all but unknown, and the popular postcard should prove a much more popular factor in philately than it has been during the past decade. So far as other forms of "entires" are concerned, postcards possess a very distinct advantage in their most general uniformity of shape and size, rarely varying from those forms which have long been familiar to the public in this country. This, it need hardly be pointed out, facilitates their arrangement and accommodation in collections.

The reply-postcard was an early development of the ordinary official postcard. The North German Con-

federation and Bavaria, which anticipated Great Britain in the issue of ordinary postcards by a few months (July, 1870), sent out the first reply-cards in time for use on New Year's Day, 1872. Great Britain was ten years later in adopting this development (1882). In catalogues and philatelic works the reply-postcard is generally indicated by the addition sign (5c.+5c.).

Letter-cards are of more modern introduction, dating from the experiment of Belgium in 1882, a move, which, whilst it found favour in the newer countries of the Western Hemisphere, was not readily taken up in Europe. The first English letter-cards appeared in February, 1892; these were sold at a small charge over their face value, an additional charge which has been abandoned since the Coronation Day of King George V. (June 22, 1911). The letter-card has been adapted to numerous schemes of pictorial embellishment and advertisement; a pictorial letter-card was issued in France in 1893 in connection with the *fêtes* marking the centenary of Dunkirk.

The issue of envelopes, impressed with stamp-devices, for the enclosing of correspondence is of much earlier introduction than the official postcard. Even prior to the adhesive stamp was the Sydney penny envelope of 1838, which was at first sold to the public in the capital of New South Wales in packets of twelve at 1s. 3d., and afterwards reduced in price to 1s. These were embossed with a circular design enclosing the Arms of King William IV., and inscribed "General Post Office—New South Wales."

The envelope designed by Mr. William Mulready, R.A., for the introduction of the new system of prepayment of postage by means of stamps and stamped stationery, 1840, is of historic interest in philately; and



The Mulready Envelope Design (reduced).

even by collectors who discard all other stamped stationery, examples of the Mulready envelope or the similarly-designed wrapper are cherished. The elaborate design was fanciful and sentimental rather than business-like, and it was speedily discarded for the ordinary envelope with an embossed stamp in the top right corner. The ridicule with which the Mulready design was greeted assisted its speedy departure from the public service. A memorable facetious criticism of the period may be quoted, showing how every detail of the fanciful device was turned to the service of verbal and pictorial caricature:—

"Britannia is sending her messengers forth  
To the east, to the west, to the south, to the north;  
At her feet is a lion wot's taking a nap,  
And a dish-cover rests on her legs and her lap.  
To the left is a Mussulman writing a letter,  
His knees form a desk for the want of a better;  
Another believer's apparently trying  
To help him in telling the truth or in lying.  
Two slaves 'neath their burden seem ready to sink,  
But a sly-looking elephant ' tips us the wink ';  
His brother behind, a most corpulent beast."

Just exhibits his face, like the moon in a mist.  
On each is a gentleman riding astraddle,  
With neat Turkey carpets in lieu of a saddle;  
The camels behind seem disposed for a lark,  
The taller a well-whisker'd, fierce-looking shark.  
An Arab, arrayed with a coal-heaver's hat,  
With a friend from the desert is holding a chat;  
The picture's completed by well-tailed Chinese  
A-purchasing opium and selling of teas.  
The ministers' navy is seen in the rear—  
They long turned their backs on the service—'tis clear  
That they now would declare, in their typical way,  
That Britannia it is who has done it, not they.  
A reindeer and Laplander cutting through snow,  
The rate of their progress (down hill) seems to show.  
To the right is the King of the Cannibal Islands,  
In the same pantaloons that they wear in the Highlands;  
Some squaws by his side with their infantine varments,  
And a friend in the front who's forgotten his garments.  
Frost, Williams, and Jones have this moment been hook'd,  
And are fixing the day they would choose to be cook'd.  
There a planter is giving and watching the tasks  
Of two worthy niggers at work on two casks.  
Below to the left, as designed by Mulready,  
Is sorrow's effect on a very fat lady;  
While joy at good news may be plainly descried,  
In the trio engaged on the opposite side."

The Mulready envelope, as already indicated, was replaced by a plain envelope with an embossed stamp-device in the top right corner. This form of stamped envelope has been very generally adopted, the stamp being nearly always in the upper right corner, but not necessarily applied by the embossing process. Prior to 1840 envelopes were not in common use, letters being folded up in such a manner that they could be sealed with a wafer and the address written on one of the exposed parts. From the very first, however, the public have shown a strong preference for using their own stationery, and as for many years it was not permitted to use stamps cut out from soiled, but unused, stationery,

the habit has become general to use plain envelopes with adhesive stamps.

The collecting of stamped envelopes is a more specialised study than that of postcards. Their facial values range higher, and their shapes differ more widely than, and they have been in use for as long a period as, adhesive stamps. Thus we find that whilst the general collecting of the stamped envelopes of the world is not extensively pursued, there are many students who devote themselves to the varied series of envelopes issued by some single country, as for example, Great Britain, or the United States.

The British series, starting with the Mulready, forms a very interesting philatelic collection; in the Victorian issues we get a series of beautiful descendants from the Wyon medallion of Queen Victoria in excellent embossing. There are varieties of paper, beginning with the issues on the curious silk-thread paper invented by the late Mr. John Dickinson, on which the Mulreadys and the early embossed series were printed. Complications of a philatelic order arise in the variation of die, impression, paper and size, shape and form of the flap, and the use of the *rosace* or *tresse*, alternative names given to small seal-form ornaments on the flap, or *patte* of the envelope.

The United States envelopes are even more complicated in variety, and present a very broad field for philatelic study, which has been ploughed to a considerable extent by prominent collectors in America. Here the die-variations, and differences in the shape—or “knife” as it is technically called after the arrangement of the knives for cutting out the envelope “blanks”—are especially numerous.

## CHAPTER XV.

### POSTMARKS.

The "Stamp" and the "Label"—The Origin of the Postmark—The Dockwra Marks—The Maltese Cross "Obliterating Stamp," 1840—Fraudulent Removal of Postmarks—Evidential Value of the Postmark—Early-dated Copies—Coloured Postmarks—British Stamps "used abroad"—Army Field Post-Office Marks—Extra-Territorial Uses of French and German Stamps—Chilian Stamps used in Peru.

HAVING taken as our premier maxim the assertion that "The Stamp is the thing," it follows that in strict philately the postmark is only of secondary importance. For the collector of unused stamps only the postmark has no importance, but to the collector of used stamps it has a very wide appeal, and in a variety of aspects.

Primarily, the used stamp that most nearly approaches the unused by reason of lightness of postmark is the collector's *desideratum*, provided that there be no special significance or evidential value in the postmark itself. Where the postmark itself is of special significance, the clearer and more complete its impression the more desirable it becomes.

There are those who would have us accept early postmarks as stamps, and literally the use of the term "stamp" is more applicable to postmarks than to labels which have to be affixed to letters. Indeed, through the early period of the introduction of what we now call

postage-stamps, that term covered all forms of impressed as well as adhesive stamps, for the latter of which the word "label" was specifically used, as in the Notices to Postmasters (April 1840, and May 7, 1840, etc.), "Penny Adhesive Labels," "Twopenny Adhesive Labels," etc., and on the margins of the printed sheets of stamps which bear the legend "PRICE 1d. per label . . ." etc.

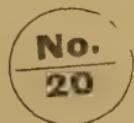
From early times postmarks have been known to the post-office as stamps, and with the advent of the adhesive and other forms of stamped paper the "obliterating-stamp" and kindred terms were, and still are, used in the postal service.

Prior to the introduction of the adhesive postage-stamp and stamped covers as we know them to-day, the postmark often had a significance equivalent to postage prepaid or postage due, and the collecting of early postmarks, if not commendable on the ground of lucrative investment, is of a high degree of historical interest and value. The first recorded Master of the Posts, Sir Brian Tuke, who held office in the reign of Henry VIII., appears to have found some occasion for demanding the notification on the "bak of pacquettes the heure and day of despeche." Even at that period people seemed to have dated letters carelessly, or even wilfully, earlier than the date of despatch, with the result that recipients complained of the delay in the post. In the reign of Elizabeth, when the Post-Office was farmed to John (afterwards Lord) Stanhope, the practice became fairly general among postmasters, to write on the letters at least the day and often the hour of receipt in the post. It was not until the Restoration, when the Post-Office was farmed to Colonel Henry Bishopp, that these indications became embodied into a regular "stamp" to be struck upon letters. Bishopp came to the Post-Office in 1660 and the return of his forty-seven *employés* includes the name of "John Rea, letter marker or stamper," and on

August 2, 1661, he wrote to the State Council concerning improvements introduced by him:—

"A stamp is invented that is put upon every letter showing the day of the month that every letter comes to the office, so that no Letter Carrier may dare detain a letter from post to post, which before was usual."

The marking of letters by stamping, therefore, may be dated from 1661, the marks of the period simply showing the month and the day indicated in a crudely-bisected circle, thus:



A few years later (in 1680) William Dockwra established his famous Penny Post in London, and carried the stamping of letters still further. He used chiefly a triangular mark inscribed "Penny Post Paid," with an initial or several letters in the centre to denote the place of posting, but the time of day was added in a heart-shaped device. The explanation of Dockwra's marks is thus given in a rare pamphlet of 1681, entitled *The Practical Method of the Penny-Post*.



*This Mark signifies Eight  
of the Clock in the Morning.*

*The Second Mark is the Letter of  
the Chief Office in Lyme Street.*





*The Third Mark signifies Four a  
Clock in the Afternoon.*

In 1682 Dockwra was deprived of his remarkable organization, the first operative penny post, by an action-at-law at the instance of the Duke of York, upon whom the profits of the General Letter-Office had been settled. The authorities, however, did not abandon, but simply confiscated, the scheme when firmly established at heavy expense by Dockwra, just as it was about to bring that ingenious reformer good returns for his organizing talents and enterprise. Thus, in the *London Gazette*, No. 1778 (Nov. 30 to Dec. 4, 1682), among the advertisements, appears the announcement that the Penny Post "will be set up again on Monday, the 11th inst." [Dec. 11, 1682]. In an earlier issue, No. 1776, there had been issued an invitation to "all persons lately employed in Managing, Receiving, and Carrying the said Penny-Post Letters . . . to repair to Mr. Frowde, at the General Post-Office in Lombard Street, there to receive farther Directions in this affair."

So under the official service Dockwra's methods were continued, including the several postmarks, and from that period the use of hand-stamps for marking letters has become universal and extends to a variety of purposes. The collection of the postmarks of the pre-adhesive-stamp period is an interesting study and well worthy of serious attention.

The first postmark of the strictly philatelic period is the Maltese Cross "Obliterating Stamp" applied to the earliest adhesive postage-stamps, the 1d. and 2d.

labels of 1840, and the Mulready covers. The use of this was notified in the following instruction:

TO ALL POSTMASTERS AND SUB-POST-  
MASTERS

GENERAL POST-OFFICE,

*25th April 1840.*

" It has been decided that Postage Stamps are to be brought into use forthwith, and as it will be necessary that every such Stamp should be cancelled at the Post-Office or Sub-Post-Office where the Letter bearing the same may be posted, I herewith forward for your use an obliterating Stamp, with which you will efface the Postage Stamp upon every Letter despatched from your Office. RED COMPOSITION must be used for this purpose, and I annex directions for making it, with an impression of the Stamp.

" As the Stamps will come into operation by the 6th MAY, I must desire you will not fail to provide yourself with the necessary supply of Red Composition by that time.

" Directions for preparing the Red Stamping Composition:—

" 1 lb. Printer's Red Ink.

" 1 pint Linseed Oil.

" Half-pint of the droppings of Sweet Oil.

" To be well mixed.

" By command,

" W. L. MABERY,

" *Secretary.*"



A good deal of trouble was caused in the early period of uniform penny-postage by the devices of unscrupulous persons and others, who no doubt considered the Government "fair game." They sought, by such tricks as

covering the stamps on their letters with a kind of isinglass or similar substance to use the stamps again and again, the substance receiving the impression of the cancelling stamp being afterwards washed off, leaving the stamp still uncancelled. Others cleaned off the postmarks from used stamps by chemical means. The first-fruits of this fraud were the transposition of the colours of the label and the postmark, the black label being superseded by a red one, and the cancelling-mark being applied in black. Much of the attention of chemists employed by the Government was directed to the composition of postmarking-ink which could not be removed from the label without damaging it, but their efforts in this direction were only partly successful. In connection with several prosecutions it was found that even postal *employés* were to be numbered among the culprits, but owing to there being no indication on the cancelling-stamps of the office of origin, such prosecutions failed. So an office-number was introduced into the cross-mark, numbers 1 to 12, indicating the stamper through whose hands the letters passed for obliteration.

Gradually a system was developed whereby every post-office had its proper complement of postmarking-stamps for all purposes; and now, not only can a letter be traced to the office of its origin, but when necessary even the individual stamper or the individual sorter may be found by the marks upon the letters.

In philately, the greatest interest attaches to postmarks bringing some evidence to bear on the period of use of the adhesive labels. The earliest-dated postmarked copy of a stamp is always of special interest, and when found may often antedate the period generally ascribed to the issue in the catalogue, or even in official notices. So, too, where changes of the die, impression, shade, or gauge of perforation occur without official notice, the

period of the change may often be determined by dated postmarks.

So in the case of early issues of stamps an extraneous value attaches to early-dated used copies, a value entirely out of proportion to the catalogue quotation for ordinary-used copies of such stamps. Such copies are generally scarce, and this fact, added to their exceptional association with the history of the issue, makes this phase of philatelic valuation entirely justifiable.

More fanciful is the attaching of special value to postmarks applied in unusual colours, though in many cases the colour of the postmark may have some special significance in denoting the use to which a stamp has been put. Where the variation in post-mark colours is entirely fortuitous, the stamper using the nearest convenient inking-pad, they do not appear to me to justify any exceptional claim upon the philatelist's notice.

The cult of the postmark in philately has taken a remarkable development in comparatively recent times, in the collecting of what are, for brevity's sake, termed "foreign postmarks." The British Government in 1857 supplied certain overseas post-offices, notably in Malta and Gibraltar, and the British office in Constantinople, with ordinary English stamps. The system, as it led to no forgery, was extended to the British West Indies and British Guiana, and ultimately to many postal agencies in foreign countries. By the postmarks alone can they be identified as having originated in these extra-territorial British offices. The collection of "British stamps used abroad" forms a most interesting phase of modern stamp-collecting, as examples of many of the postmarks are extremely scarce. In some cases stamps used abroad may be distinguished by the postmark bearing the name of the place of origin, but many of them are to be identified only by numbered postmarks for which a fair key is to

be found in several of the English catalogues, and in special monographs dealing therewith. In this branch of collecting are included the postmarks of the various military campaigns, which have been accompanied by Army Field Post-Offices under arrangement with the British Post-Office. Amongst British stamps used abroad the most interesting are perhaps those used in the Crimea (1854-56) and in Egypt and the Soudan (1885-86). The South African campaign provided many examples of the English stamp used abroad, and during the Great War (1914-18) the variety of special postmarks applied to British stamps in foreign parts was extensive.

In certain instances the British stamps used abroad have been superseded by British stamps, specially appropriated for use in other parts of the world by means of an overprint, as in the English stamps overprinted "Levant," "Cyprus," etc.

French stamps have also had a considerable extra-territorial use, their distinguishing postmarks being numbered in one of the diamond-shaped cancelling types formed of small dots. There are two types of these postmarks, one with small thin figures and the other with larger and thicker figures, and the numbers in each type do not coincide, e.g., Beyrouth is No. 3706 in the small type and 5079 in the thick figure type.

Germany supplied its ordinary stamps to its former Colonial, Levantine and Chinese offices prior to the issue of specially overprinted editions of its stamps, and indeed there are examples of such overseas and extra-territorial use for the stamps of most of the European Powers and the United States. Many of the lesser States, too, leave such philatelic trails of their struggles with neighbouring powers, the movements of their armies being traceable in stamps of their own country used during their progress through the invaded territory. In most cases

these are of a very real historic interest, and now that students are paying attention to them they are being specially included in the catalogues. The stamps of Chili used by the Chilians while in Peru from the end of 1881 to October, 1883, form a very interesting series, and they were used concurrently with Peruvian stamps, which were specially overprinted with a device of the Chilian Arms. The Chilian stamps used in Peru are now listed under Peru.

Special postmarks are now furnished in most countries for many occasions, notably exhibitions, conventions and congresses. The collecting of these has little association with philately, their use having practically no significance in the history of the postage-stamp issues to which they are applied. In a few cases there may be exceptions, as, for example, the special postmark allotted to the Jubilee International Stamp Exhibition in London in October 1912; the post-office at this Exhibition was the first to receive and to issue the 1½d. and 2½d. postage stamps of the Georgian series for Great Britain, and consequently the earliest-dated copies bear examples of the Exhibition postmark. In some cases postmarks have been utilised for advertising purposes, as in the widespread use of the postmarks at home and overseas announcing the British Empire Exhibition of 1924.



An Exhibition Postmark.

## CHAPTER XVI.

### WHO COLLECTS STAMPS?

A Pursuit for all Classes—King George V.—His Majesty's Collections—Other Royal Collectors—The Late Lord Crawford—An Anecdote of Sir Henry M'Callum—Celebrities in Many Spheres of Life—American Business Magnates—A Famous Physician's Prescription.

STAMP-COLLECTING as a hobby, whether scientific or purely recreative, is very wide in its appeal to all classes. It is capable of interesting development on the most modest lines and with very limited expenditure; it is no less capable of expansion on a comprehensive basis *à grands frais*. The purpose of the present chapter is not to laud philately as a hobby *de luxe*, but to illustrate the interest which the pursuit has aroused amongst all classes, from the "first gentleman in Europe" to the humblest of his subjects. Incidentally we shall see how men of rank, of wealth, of acknowledged ability in all intellectual, artistic and commercial walks of life, find relaxation and enjoyment in the collection and study of postage-stamps. We may see, too, how men who understand the value of money are not loath to invest considerable sums in their philatelic treasures; how secure those investments are is instanced in a number of cases where great collections have for some reason or another changed hands, being sold either in their entirety or broken up in the auction room or through the agency of the dealer, but almost invariably at a considerable

advance on the amount invested in the collection by the original owner.

Starting at the ladder's top rung, the active interest which His Majesty King George V. takes in stamps is well known. His Majesty has been a collector from his boyhood, at first on general lines, but afterwards devoting his attention to a purely British Imperial collection. He now possesses collections of the specialized class of many of the British Colonies, and others are in the process of formation. The broad dominions over which the King rules have a number of delightful associations for His Majesty, associations of personal visits in most cases. And it is from this point of view that his specialized stamp collections have now their chief attraction for our Sovereign. Within the compass of his albums, under one roof, indeed in one room, he is able to review his Empire *in parvo*, as it were, all the overseas dominions being represented in his philatelic treasures.

Starting with the Home Country, the royal collection is replete with rare and in many cases unique items, *e.g.*, the original rough sketch in black and in blue of the first adhesive postage-stamps, sent by Rowland Hill to the Chancellor of the Exchequer; an original pencil sketch by Wm. Mulready, R.A., for the celebrated envelope; and many essays and proofs which are scarcely known in other collections of the stamps of Great Britain.

In the Mauritius collection are the two "Post Office" stamps of 1847, which have attained a position in philately like that of Raphael in art. To possess copies of these valuable stamps is one of the ambitions of all collectors, but one which can be indulged in by few. Their market value at this day for the pair (1d. and 2d.) is rather over £5,000. The King has another remarkable item in a block of five of the 2d. "Post Paid" Mauritius, including the error inscribed "PENOE" instead of "PENCE".

British Guiana is another of the countries which is extremely difficult for the philatelist, on account of the rarity of the early issues. The King has a fine collection, chiefly strong in the issues since 1860; the issues prior to that date include those evasive rarities the circular 2 cents rose of 1851, and the rectangular 1 cent of 1856—the latter being known in only one copy, which was in the possession of the late M. Philippe la Rénotière von Ferrary, who owned the largest collection in the world; it was sold in 1922 to Mr. Arthur Hind, of Utica, U.S.A., for £7,343.

Other collections which have been brought to a more or less completed stage, and have been exhibited at various times by His Majesty, are those of Barbados, Bermuda, Fiji, Hong Kong, Grenada, Heligoland, Nevis, Straits Settlements, Trinidad and Turks Islands.

The late Duke of Saxe-Coburg-Gotha was another Royal stamp-collector, and to his interest in stamps his present Majesty's enthusiasm for the hobby may in some measure be due. The King of Spain has also interested himself in stamps, chiefly of the issues of his own country and of Portugal. The ex-King Manuel, himself something of a collector, presented a complete set of the Portuguese reprints, called "The King of Spain Reprints" (having been prepared to comply with a request from the Spanish monarch) to the Royal Philatelic Society, London. An interested collector is the present King of Siam, who was well-known to the London stamp-shops, when as Crown Prince he was in this country. Other royal collectors include H.M. the Queen of Italy, H.M. the King of Egypt, Prince Hiroyasu of Japan, Prince Gustav Adolf of Sweden, and the late Prince Doria Pamphilj of Italy. Russia had a very talented young collector in the person of the late Grand Duke Michaelovitch, whose early death was a grievous loss to Russian philately, and indeed to the study of philately generally.

The collections formed by the late Earl of Crawford, chiefly those of Great Britain and United States stamps, introduced a higher and more scientific and historical basis for specialized philatelic studies. The American collection was contained in upwards of forty volumes, and formed the most elaborately illustrated record of the development of the postage-stamp in the United States. The English collection was on much the same lines. The late Earl formed the finest library of books on philately ever brought together, and this has been bequeathed to the nation and is now housed at the British Museum.

The late Earl of Kingston, the late Duke of Leinster, the Earl of Kintore, Lord Ranfurly, the Duke of Argyll, the Earl of Birkenhead, the Marquis of Bute, Sir Percy Cox, Viscount Acheson, Lady Leconfield, General Sir William Birdwood, Admiral Bruce, Sir Frederick Hodgson, Lady Egerton, le Comte Durrieu, Baron Alphonse Rothschild, and many other persons of rank have associated themselves with stamp-collecting as a hobby. My present purpose, however, is to briefly indicate in what varied spheres of activity we find, among the celebrities of their professions, some enthusiastic philatelists.

My friend, the late Mr. Wilmot Corfield, who was for many years associated with the Philatelic Society of India, recalls an amusing incident that happened during his term of office as hon. secretary. "One day," he says, "I received a letter from Henry M'Callum at an apparently private address in Ceylon, intimating his intention to become no less than a Life Member. I wrote back to 'H. M'Callum, Esq.,' very politely and in correct secretarial terms, asked for the names of his proposer and seconder and referring him to Rule Dash, Section Dot, and he replied somewhat stiffly:

"I conceive that my position as Governor of

the Colony is a sufficient guarantee of my respectability.'

"Sir Henry was at once enrolled and I broke the rules on the only occasion in my life during a long and exacting period of office."

Lady Egerton, the wife of the former Governor of British Guiana, took a very active interest in the Philatelic Society of that Colony and held an occasional "At Home" to Philatelists at Government House, where she displayed her fine collection of the stamps of the Straits Settlements, with Bangkok, Johore, Negri Sembilan, Pahang, Perak, Selangor, Sungei Ujong and the Federated Malay States.

There is in nearly all the colonies a *coterie* of enthusiasts in philately, and it provides an interest in which ladies participate largely, as well as men.

The first Speaker of the Legislative Assembly of New South Wales, the late Sir Daniel Cooper, Bart., F.R.G.S., was a stamp collector as early as 1861, and was one of the founders and the first President of the Philatelic Society. His collection was sold in 1878 for £3,000.

The recently-retired Director-General of Posts and Telegraphs of India, Sir C. Stewart-Wilson, K.C.I.E., has long been one of the leading students of philately in India, and is the Honorary President of the Philatelic Society of India. He has contributed several important works to the literature of Indian philately.

In Parliament we know but few who can be claimed as enthusiasts, but the late Member for the Harborough Division of Leicester, Mr. T. K. Tapling, M.P., formed the greatest collection of stamps and postal stationery ever brought together in this country, which collection he bequeathed to the nation. It is housed in the King's Library at the British Museum, and represents a present value of upwards of £200,000.

Among scholars and scientists the names of the late

Dr. Sir James Murray, of the Oxford English Dictionary, and Dr. James, the famous "Head" of Rugby, may be mentioned as philatelists owning important collections.

The late Dr. John Edward Gray, F.L.S., F.Z.S., etc., of the British Museum, was an early devotee and was the compiler of one of the earliest catalogues of postage-stamps for collectors (1862).

The literary world includes amongst other stamp-collectors the late Mr. S. R. Crockett, whose novel, *Me and Myn*, is a kind of philatelic phantasy, and Mr. G. B. Burgin. The late Mr. Harold Frederic used to write the stamp articles in the *The Million*. To quote Mr. Frederic: "There are many charming and profitable diversions which working men find rest in, and I myself have tested and am interested in a number of them, but of them all there is none I would relinquish so unwillingly as the collecting of stamps."

Sir Alfred East is understood to have been interested in the pursuit, and acclaimed the postage-stamp as "an emblem of a great civilization, and of the concord of nations." Mr. Dendy Sadler is another artist-philatelist, but probably neither Sir Alfred East nor Mr. Sadler has taken so deep an interest in collecting as Mr. Mortimer Menpes, who records in his *War Impressions*: "I was now quite an authority on stamps, and a rabid collector. Nothing happened in connection with the stamps without my being on the spot. All my thoughts were of stamps, all my joys were connected with stamps; they were food and drink to me."

The name of His Honour the late Judge Philbrick, K.C., will always stand out pre-eminently in the annals of philately as the chief philatelist from the legal profession. Judge Philbrick was a collector from the earliest days of the pursuit, certainly in the early 'sixties; his writings are to be numbered not merely among the "authorities," but among the "classics" of philatelic

literature. His general collection, sold in 1882 for the then record price of £8,000, would be worth £50,000 or more to-day. He continued to collect British stamps, parting with his collection of these in 1894 for £1,500. His death, in December, 1910, removed the last of the original founders of the (now Royal) Philatelic Society, of which he was for some years President.

Mr. John Kerr Tiffany, a prominent lawyer of St. Louis, Missouri, was the founder of the late Lord Crawford's extensive library of philatelic works, and a President of the American Philatelic Association (now Society).

The late Mr. W. Hughes-Hughes, of the Inner Temple, was careful to keep an account of his expenses on stamps. In all he spent the sum of £69 on his stamp collection between the years 1859 and 1874. He sold it for £3,000 in 1896.

In the medical profession there have been many devotees of philately. The late Dr. Legrand, of Paris, took a great share in the early development of the hobby on scientific lines; he invented the method of the "odontometer" or perforation gauge, by which we distinguish the variations in perforations and roulettes; and in the course of some early and able papers emphasized the importance and interest of studying watermarks.

Dr. Astley Levin, R.N.O., R.V.O., etc., of the Central Institute, Stockholm, formed the finest specialized collection of Swedish stamps known until recently. Since its sale by Dr. Levin, Baron Erik Leijonhufvud, well known in both London and Stockholm philatelic circles, has formed a still finer, and this in its turn was dispersed by sale in 1924.

In the Church the number of collectors of stamps is very high. In the earliest philatelic days of which we have record, the lead was taken by the Rev. F. J. Stainforth, perpetual curate of All Hallows, Staining, at

whose rectory many of the collectors used to meet and discuss stamps as early as 1861. The Rev. R. B. Earée, of Cirencester, is one of the leading experts on the subject of forged stamps and the author of *Album Weeds*, the standard reference book on that subject. The stamp collection on view in the Royal Scottish Museum, Edinburgh, was bequeathed to the Scottish nation by the Rev. J. A. Dunbar-Dunbar, of Sea Park and Kinloss.

In the Navy, Admiral Sir H. H. Bruce, Captain Glossop of H.M.A.S. *Sydney*, Lieut. F. H. Napier, and in the Army, the late Major Edward B. Evans, R.A., have distinguished themselves in the philatelic world. But in both services stamp-collecting is wonderfully popular: the officers in the Navy have their interest stimulated by visiting divers lands; and officers in the Army, especially those on colonial stations, find an excellent source of recreation in stamp-collecting. Dolf Wyllarde introduces the subject in *Uriah the Hittite*, a story which gives a remarkable picture of life among forty British men and women of military and official circles at "Key Island," a small British possession in the Mozambique Channel. Mrs. B. M. Croker, too, has a general who collects stamps in her novel, *A Third Person*.

Among business magnates we may find many more notable examples of great stamp collectors. The collection formed by Sir William Avery, Bart., of the great scales-making firm, was sold after his death for £24,500. The late Mr. Henry J. Duveen, of the famous Bond Street firm of art connoisseurs, owned one of the finest private collections in England; and the late millionaire banker, M. Paul Mirabaud, of Paris, formed a collection which realized £30,000 at his death; he collaborated with Baron A. de Reuterskiöld on a sumptuous and authoritative volume published in three languages on the Stamps of Switzerland. The late Mr. Henry J. Crocker, director of several of the largest corporations in San Francisco,

had a wonderful collection, the best-known portion of which was that comprising the extremely rare "Missionary" stamps of the Sandwich Islands. Another American business magnate, the late Mr. George H. Worthington, formed what was long the finest collection in America, but this has been dispersed. Yet another series of specialized collections of stamps has been formed by a well-known "lumber king," Mr. Charles Lathrop Pack, a President of the National Conservation Congress of America. Colonel Green, son of the wealthy "Hetty Green," is also the owner of a rich collection. One of the leading magnates in the chemical dye industry, Mr. Alfred F. Lichtenstein is the owner of several specialised collections of first rank importance. Mr. Arthur Hind, the multi-millionaire head of the Harrison and Hind Plush Company, of Utica, N.Y., one of the "champions" of the London International Stamp Exhibition of 1923, is amassing a collection which is on the way to rivalling the once famous but now dispersed collection of Philippe la Rénotière von Ferrary.

In practically every walk of life we find that there are prominent witnesses to the interest of philately. In journalism there are many, but probably the exigencies of an arduous profession prevent many of them from indulging the pursuit to a great extent. Perhaps the same applies to the stage, though it is well-known that Mr. George Robey is ever on the *qui vive* to add to his interesting collection. But sufficient has been written to show that the stamp-collecting of to-day is by no means only the sport of the schoolboy, and that it has a very real interest for the hard-worked adult as a rest and recreation from his daily toil. In concluding this chapter we may fittingly quote the dictum of an eminent physician, Sir Lauder Brunton, on philately:

"There are a great many people who die in this world from the very simple malady of having nothing whatever

to do. They pass their lives in accumulating money, with no relaxation, and then when they retire from active work, they die of *ennui*. They come to me and complain of so many things, and say they have nothing to do. I tell them to collect; it will add ten years to their lives. The wise men do so; others do not; and the wise men live on. That is the use of collecting stamps at the end of life."

## CHAPTER XVII.

### PHILATELIC SOCIETIES AND EXHIBITIONS.

Early Stamp 'Changes—Strange Proposal for a Society—The Royal Philatelic Society—Its Publications—The Junior Philatelic Society—Its Exhibitions—The London International Stamp Exhibition 1923—Philatelic Societies—The Philatelic Congress—The Roll of Distinguished Philatelists.

WITH the rise of stamp-collecting as a popular hobby in 1861, the eagerness of the devotees to add to their collections led to the development of informal bourses, where collectors met and carried on a lively exchange of specimens. In the early part of 1862 there assembled on most evenings in Birch Lane, London, groups of from fifty to one hundred individuals to exchange stamps; but the police put a stop to the open practice of an exchange in the street. A contemporary writer tells us: "Buying, selling and exchanging were then carried on with spirit and pleasurable excitement; all ranks (we have seen one of Her Majesty's ministry there) and all ages (ourselves were blandly told by X 149 that we were old enough to know better) taking part in the traffic."

About the same time, or even earlier, there was a meeting-place in Paris in a room in the Boulevard Sebastopol, which was superseded as a *rendezvous* for the Paris amateurs by the gardens of the Luxembourg and the Tuilleries. Sundays and Thursdays were the chief days in the Jardins des Tuilleries, but a sprinkling of collectors could be seen there on most fine days.

Selling was prohibited in the gardens, and occasionally the crowd was dispersed by the gendarmes and had to transfer its traffic to the Champs Elysées.

Exchanging was the chief method of increasing one's collection in those days, but there was also a growing trade in old postage-stamps for sale to amateurs. Paris had a number of dealers about that period, and a few of them, together with some early dealers of British and other nationalities, have lived to ripe old age on fortunes started in the most modest way as purveyors to the stamp collector of the early 'sixties. A Parisian writer gives us a passing picture of the independent early dealers, who were so various in their tempers and manners as well as in their charges: "What one will sell for half-a-franc another will charge you five times the same for; and the same dealer, perhaps, takes a few centimes for a stamp valued by the other at a franc. There is one who is ready to show you the door unless you expend at least thirty or forty francs with him; and a third, who calls his wife to abuse you. One is sure to be at breakfast or dinner whenever you go to his rooms; another has to be fetched from a neighbouring *cabaret* or *café*. The dealers on the Quais are the cheapest to deal with, and those in the Rue de Rivoli and elsewhere, who sell the duplicates of gentlemen-collectors on commission, are the dearest; and it is these latter who get from certain customers those almost fabulous prices we hear so much of."

To-day the trade in stamps for collectors is a very extensive one, with its fine shops in the main thoroughfares of nearly every important city at home and abroad, as well as innumerable small shops and offices, and numbers of auction-rooms.

Whilst collectors early found the necessity for meeting other collectors and dealers for purposes of obtaining additions to their collection, there was no formation of

regular societies for the study of stamps until some years after the hobby had come into popular vogue. One of the earliest suggestions was one which would outrage philatelists of the present day. Says a writer in *The Stamp-Collector's Magazine* (Dec. 1st, 1863): "Who knows but that we may live to see Stamp Clubs, similar to the Camden and Hakluyt Societies, *got up to reprint curious and obsolete stamps!*" That would have meant little else than the formation of Societies for the Propagation of Forgeries.

A society for the study of stamps was formed in Paris in 1865, but did not meet with any success, nor did another which was started in New York in 1867. The oldest of the present societies is the Royal Philatelic Society (London), which was started on April 10th, 1869, with the objects "to collect all possible information respecting stamps; the prevention of forgeries; the facilitating and spreading of the knowledge of philately; and the facilitating the acquisition and exchange of stamps among members." The first (provisional) committee included a number of the most distinguished of the early collectors in this country, *viz.* :—

*President*—Sir Daniel Cooper, Bt., F.R.G.S., etc.

*Vice-President*—Frederick A. Philbrick, Esq.,  
(afterwards Judge Philbrick).

*Secretary*—W. Dudley Atlee, Esq.

*Committee*—Edward L. Pemberton, Esq.

Chas. W. Viner, Esq., A.M., Ph.D.

Thos. F. Erskine, Esq.

J. Speranza, Esq., R.M.F., Artillery.

W. E. Hayns, Esq.

The successive Presidents of the Society have been Sir Daniel Cooper, Bt.; Judge Philbrick; H.R.H. the Duke of Saxe-Coburg-Gotha, K.G.; the Earl of Kingston; H.R.H. the Prince of Wales (now His Majesty King George V. and elected when Duke of York, 1896), the

Earl of Crawford, K.T., M. P. Castle, Esq., M.V.O., J.P., Edward Denny Bacon, Esq., C.V.O., and T. W. Hall, Esq.

The Society has published a number of important works chiefly dealing with the stamps of the British Isles and the British overseas dominions; it publishes a monthly organ, *The London Philatelist*, and has conducted several important stamp exhibitions, of which the following is a brief record.

1890 (May)—First Philatelic Exhibition, held at Portman Rooms, Baker Street, W.

1897 (July)—Second Philatelic Exhibition, held at the Institute of Painters in Water Colours, Piccadilly.

1906 (May)—International Philatelic Exhibition, held at the Royal Horticultural Hall, Westminster.

The Royal Society appeals to the advanced philatelist, but there are numerous other societies throughout the country which cater for all grades of collectors. In point of general appeal the Junior Philatelic Society, founded in 1899, has the largest following. Its objects, as outlined in Article I., Section II., of its Constitution, are:—

- (1) The study and practice of Philately, by which term is defined the collection of and knowledge appertaining to postage, telegraph, and revenue stamps, issued by Government authority, or by the enterprise of *bona-fide* letter-carrying general carrier, or telegraph companies or concerns.
- (2) The prevention and detection of forgery or illicit manipulation of such postage, telegraph, and revenue stamps, whether such forgery or illicit manipulation be executed to defraud the revenue of the Government (or other issuing concern), or for the exploitation of philatelists, and to assist in the prosecution of the offenders.
- (3) The preparation and publication of catalogues, guides, papers, and books bearing on any phase or section of the study of Philately as above defined.
- (4) To provide facilities for the study of Philately by young collectors, and to assist them in the practice of their hobby.

This organisation at present embraces upwards of 3000 members scattered throughout the world, in whose interest meetings are held in London and other centres; a monthly magazine, *The Stamp Lover*, is published, exchange packets are circulated, monthly auctions are held, and there are for the reference of members a lending library and sectional reference collections of stamps and of forgeries. In addition, an expert committee passes opinions on the authenticity or otherwise of specimens submitted by members.

This Society has held several exhibitions which have been phenomenally successful in attracting widespread interest to the pursuit of Philately. The record of the most interesting of these exhibitions is:—

- 1901—Great Britain Stamp Exhibition, Clapham Town Hall.
- 1905—Great Britain Stamp Exhibition, Exeter Hall, Strand.
- 1908—Imperial Stamp Exhibition, Caxton Hall, Westminster.
- 1909 (January)—Paper-Making Exhibition, Clifford's Inn Hall.
- 1909 (May to October)—Golden West Stamp Exhibition, Earl's Court.
- 1912—Jubilee (1862-1912) International Stamp Exhibition, Royal Horticultural Hall.
- 1923 (May)—International Stamp Exhibition, Royal Horticultural Hall.

At the latest of these exhibitions a practical demonstration of the surface-printing of stamps was given, the demonstration including the printing by Messrs. De La Rue and Co. of a specially-designed stamp suggested for use on matter sent by air mail.

The society, which is universally acclaimed as "the largest and most virile philatelic organisation in the world," had upwards of six hundred of its members on

active service in the Great War, and it conducted an extensive scheme for bringing the recreative enjoyment of stamp collecting home to the great army of crippled and wounded sailors and soldiers in the hospitals.

Membership in the Junior Philatelic Society is not an expensive matter, and its numerous activities afford a very real assistance to inexperienced as well as to experienced collectors. There is an entrance fee of 5s., and the annual subscription is 5s. In addition to the facilities afforded by access to the library, exchange packets, reference collections, expert committee, etc., every member receives the splendid monthly magazine, *The Stamp Lover*, which serves to quicken and sustain the collector's interest with many delightful and helpful articles, and keeps him up to date in the knowledge of new issues of stamps.

The Hon. Secretary of the Junior Philatelic Society is Mrs. H. P. Terry, 22, Kempshott Road, Streatham, London, S.W.16.

There are philatelic societies in many large towns at home and abroad, and the beginner in stamp-collecting will derive much benefit from association with other collectors in any of these organisations.

In 1909 there was started an annual congress of philatelic societies of Great Britain; this gathering is held in a different centre each year, and is attended by delegates from two or three score of societies who discuss philatelic matters and generally strive to promote interest in philately. These Congresses have been held in the following centres:—

- 1909, Manchester.
- 1910, London.
- 1911, Birmingham.
- 1912, Margate.
- 1913, Edinburgh.
- 1914, London.

1920, Newcastle-on-Tyne.

1921, Harrogate.

1922, Bath and Bristol.

1923, London.

The London Congress in 1923 was held under the auspices of the Junior Philatelic Society, in conjunction with the London International Stamp Exhibition of that year, and at this, the tenth of these congresses, the scope of the organisation was broadened to admit the representation of societies throughout the Empire.

Among the numerous enterprises initiated by these annual Congresses is the Roll of Distinguished Philatelists, on which the Congress inscribes the names of those whose services to the study and advancement of Philately appear to call for honoured recognition from their fellow-philatelists. The Roll, to which three or four names are added at each Congress, was signed by His Majesty the King, who graciously accepted election to the Roll, and expressed his satisfaction to be associated with the leaders of Philately. The full enrolment to date is as follows:—

His Majesty King George V.

P. J. Anderson, Aberdeen.	Maurice Langlois, France.
Dr. J Anderssen, Norway.	J. N. Luff, New York.
E. D. Bacon, C.V.O., London.	J. N. Marsden, Lisbon.
A. T. Bate, New Zealand	Fred. J. Melville, London.
W. D. Beckton, Manchester.	Commr. F. H. Napier, R.N.
P. C. Bishop, South Africa.	Chas. Nissen, London.
Dr. Carroll Chase, New York.	C. L. Pack, U.S.A.
W. J. Cochrane, Newcastle.	P. L. Pemberton, London.
Dr. Emilio Diena, Rome.	C. J. Phillips, London.
Rev. R. B. Earée, Cirencester.	B. W. H. Poole, Los Angeles.
Major E. B. Evans, London.	W. C. Renouf, India.
A. D. Ferguson, British Guiana.	Baron A. de Reutgerskiold,
L. W. Fulcher, London.	Lausanne.
Benjamin Goodfellow, Manchester	W. R. Ricketts, U.S.A.
Hugo Griebert, London.	C. E. Severn, Chicago.
T. W. Hall, London.	Sir Charles Stewart-Wilson,
L. Hanciau, Brussels,	London.

H. L. Hayman, London.	Emil Tamsen, South Africa.
David H. Hill, Australia.	John Walker, Edinburgh.
C. A. Howes, U.S.A.	A. J. Warren, London.
A. F. Bassett-Hull, Australia.	H. W. Westcott, London.
W. R. Lane-Joynt, Dublin.	Anthony de Worms, Egham.
Umejiro Kimura, Tokio.	R. B. Yardley, London.

National and International Philatelic Exhibitions have been held in most of the capitals and principal cities of the world; they serve to show how widespread is the philatelic interest, and how interesting is the pleasure of inspecting exhibits of stamps—general or specialised, common or rare; they attract not merely the philatelist but many who, coming to scoff, remain to admire and, perchance, ultimately to become collectors.

## CHAPTER XVIII.

### PHILATELIC LITERATURE.

Early Newspaper References to Collecting—The First Stamp Catalogues—Philatelic Journalism—Studies of Forged Stamps—Monographs on Specialised Subjects—The Late Lord Crawford's Philatelic Library—A Short List of Books for Students.

THE specialised press is generally a fair index as to the extent of the appeal of a popular pursuit to the public mind; and it has been remarked frequently that no hobby of modern times has produced so prolific a literature (to give it a generic name) as stamp-collecting. The non-collector may, and does, marvel that so much can have been written upon a subject which, in his uninformed view, is an extremely limited one; but the philatelist, as he delves deeper into the study of stamps, realises more and more the indefinite extent of the researches awaiting the student, and recognises quite early in his work that the whole range of philatelic erudition is beyond the experience of any single individual.

I have shown that collecting came into vogue in the early 'sixties, but there are signs of the commencement of the pursuit in the previous decade; and we may trace a form of accumulation of stamps, wholly distinct from our modern ideas of philately, which yet began very shortly after the issue of the first adhesive postage-stamp in Great Britain. *The Times* of October 1st, 1848, tells of a lady about to be married, who was promised a "dot" of £3000 from her uncle "provided she

can produce postage labels, which have been used on letters, to that amount. The number required (720,000) is far too great to raise amongst her own acquaintance; but we think the ladies of England will, on the case being known to them, exert themselves in collecting these otherwise useless scraps; any number of which sent, directed to P.S., at the post-office, Milford, near Lymington, will be thankfully received and duly forwarded."

An advertisement in *The Times* of October 29th, 1842, tells of a lady being desirous of papering her dressing-room with cancelled postage-stamps, and inviting assistance from good-natured persons in getting sufficient stamps for her "whimsical project."

These, and other similarly-conceived purposes of collecting old stamps, raised the suspicion of a correspondent to the *Times*, signing himself "Aqua Fortis" (November 2nd, 1842), who wrote that he fancied he "smelt a rat" in all these novel applications for postage-stamps:—"Some time ago it was stated that a chemist had discovered the means of erasing the black ink stamp which the post-office marks on the stamps of the letters to cancel them, and this he could do without injuring the stamp, so that they could be used a second time without being discovered by the post-office clerks. . . ." *Punch*, too, remarked upon the craze for collecting old "Queen's heads," as the stamps were popularly styled:—"A new mania," wrote the journalistic jester, "has bitten the industriously idle ladies of England. To enable a large wager to be gained they have been indefatigable in their endeavours to collect old penny stamps, in fact they betray more anxiety to treasure up Queen's heads than Harry the Eighth did to get rid of them."

In the 'fifties the issue of postage-stamps for the prepayment of postage was extending throughout Europe and America, and to numbers of overseas British possessions, thus providing scope for the collection

of varieties of postage-stamps issued in divers parts of the world; and it needs no elaboration to show that this was a very different form of collecting from those which aroused the suspicions of "Aqua Fortis" and the gentle thrusts of Mr. Punch. A number of the men who became most eminent in the early history of philately had already started such collections in the middle and late 'fifties.

But philately is to be dated from the creation in 1862 of order and method out of the chaos of the earlier form of collecting. Prior to that date collectors had to work in the dark; there had been no attempt to list the old stamps, and there was no regular chronicle of the new issues which were beginning to appear from time to time in countries near and far. In December, 1861, about Christmas, in fact, there was issued in Paris a *Catalogue des Timbres-Poste créés dans les divers Etats du Globe*, compiled by Alfred Potiquet, a little work which went into a second edition during 1862. This catalogue was not quite the earliest list, for a Strasburg printer and collector, M. Oscar Berger-Levrault, had produced a list which was autographically lithographed in September, 1861, and revised in December, but his list was for private circulation; M. Potiquet's list was the first to be available to collectors generally.

It may be remarked here that from this unpretentious beginning there has sprung up a literature of enormous extent, so great indeed that the collection of printed books and papers relating to stamp-collecting has become a cult in itself, and has its own society, "The Philatelic Literature Society," publishing useful bibliographical records. For the collectors of philatelic literature, the first edition of the "Potiquet" Catalogue is one of the rarest of printed books on the subject of stamps. It is interesting to note that about 1080 different postage-stamps were known to the compiler of this first list.

In England, Mr. Frederick Booty, a young artist then

living at Brighton, issued a 32pp. list of stamps known to him through various sources, under the title "Aids to Stamp Collectors; being a list of English and Foreign Postage Stamps in circulation since 1840." There were three editions, and these were followed by a work entitled "The Stamp Collector's Guide," with 200 *facsimile* drawings by the author, who was his own artist, the work being produced by lithography. This was the first illustrated hand-book for the stamp-collector.

In June, 1862, Dr. John Edward Gray, F.L.S., F.Z.S., etc., of the British Museum, commenced a serial article on "The Postage Stamps of the World," in *Young England*, which was afterwards revised and printed in book form as "A Hand Catalogue of Postage Stamps for the Use of Collectors," published in December, 1862. Dr. Gray's catalogue was continued through various editions until 1875, the sixth and last being a well-illustrated work of upwards of 500 pages.

Mr. Mount Brown's Catalogues, the first of which appeared in May, 1862, were the most widely-used; they were printed in convenient pocket size, 16mo, 4 in.  $\times$  5 $\frac{1}{4}$  in., and sold at one shilling each. The first edition listed "upwards of 1200 varieties," the last, published in March, 1864, quoted upwards of 2400 different specimens.

In September, 1862, a journal, *The Monthly Intelligencer*, was started in Birmingham, one of its objects being to supply "a want long felt," by young men's societies, naturalists, antiquaries, postage-stamp collectors and others. It catered for the stamp-collector, but not exclusively, and it contained a number of stamp dealers' advertisements, during a life of eleven months to July, 1863. The authors of an interesting bibliographical volume entitled "Early Philatelic Literature, 1862-1865,"\* traced the true literary progenitor of the

\* By P. J. Anderson and B. T. K. Smith, London: The Philatelic Literature Society, 1912.

prolific philatelic press of to-day in the *Monthly Advertiser*, published at Liverpool, December 1862, which is believed to be the first purely philatelic periodical. In its second number (January, 1863) its title was extended to *The Stamp Collectors' Monthly Advertiser*, and with its third number the title became *The Stamp Collectors' Review and Monthly Advertiser*.

Philatelic journals quarterly, monthly, weekly, and even a daily, have been published in many different countries, and in a considerable variety of languages. The following chronological table illustrates the spread of philatelic journalism, the paper mentioned in each case being the first to be published in the particular country named:—

- 1862. England—*Monthly Intelligencer* (September).
- 1863. Belgium—*Timbre-Poste* (February).  
Germany—*Magazin für Briefmarken-Sammler* (May).
- 1864. Canada—*Stamp Collector's Record* (February).  
France—*Collectionneur de Timbres - Poste* (July).  
United States—*Stamp Collector's Record* (December).
- 1865. Colombia—*Star of Panama* (? May).
- 1866. Austria—*Briefmarken-Anzeiger* (June).
- 1867. Denmark—*Nordisk Firmaerketidende\** (August).
- 1869. Holland—*Continental Philatelic Magazine*
- 1870. Spain—*Indicator de los Sellos* (July).
- 1873. Italy—*Posta Mondiale* (July).
- 1874 Argentine—*Revista Philatélica* (August).
- 1875. Switzerland—*Schweizerische Briefmarkenzeitung* (October).

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\* This paper with the Norwegian title was issued from Copenhagen; the next Danish periodical was *Skandinavisk Firmaerketidende*, issued from Copenhagen, 1876.

1878. Chili—*Guia del Coleccionista de Sellos de Correos* (January).
1879. New South Wales—*New South Wales Stamp Collectors' Magazine* (November).  
South Australia—*Australian Stamp Collectors' Journal* (November).
1880. British Guiana †  
New Zealand—*New Zealand Stamp Collectors' Quarterly* (October).
1881. Roumania—*Timbrophilo* (January).
1882. Brazil—*Brazil Philatelico* (January).
1885. Dominican Republic—*Filotelico* (January).
1886. Ecuador—*Ecuador Filatelico* (January).  
Turkey—*Timbre Levantin* (May).  
Norway—*Nordisk Frimaerkeblad* (July).  
Peru—*Mercurio* (October).  
Sweden — *Tidning för Frimärksamlare* (December).
1887. Portugal—*Philatelistica* (April).  
Victoria — *Barry's Philatelic Monthly* (November).
1889. Hawaiian Islands—*Oceanic* (February).  
Mexico—*Boletin de la Sociedad Filatelica National* (March).
1890. Tasmania—*Federal Australian Philatelist* (January).  
Luxemburg—*Philatéliste Universel* (May).
1891. Curacao—*Correo del Caribe* (February).  
Greece—*Hermes* (March).  
Egypt—*Timbrologie Egyptienne* (October).

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† A journal, title unknown, is said to have been started about 1880 by Thomas Quail (alias Tommaso Coelho). The next journal was the *British Guiana Philatelic Journal*, commenced in December, 1906.

1892. San Marino—*San Marino Philatelist* (January).  
 Venezuela—*Anunciador Filatélico de Venezuela* (January).
1893. Porto Rico—*Filatelia Antillana* (March),  
 Bolivia—*Filatelia Boliviana* (July).  
 Queensland—*Australian Stamp News* (July).  
 Tripoli—*Philateliste Africaine* (September).  
 Bulgaria—*Glas* (October).
1894. India—*Indian Philatelist* (May).  
 Costa Rica—*Costa Rica Postal* (October).  
 Finland—*Finska Filatelisten* (December).
1895. Hong Kong—*Hong Kong Philatelic Journal* (January).  
 Tunis—*Tunis-Philatélique* (October).  
 Transvaal—*South African Philatelist* (November).
1896. Russia—*Markee* (March).
1897. Japan—*Philatelic of Japan*.\*  
 Morocco—*Maroc Timbrologique* (February).
1898. Malta—*Melita Philatelic Chronicle and Advertiser* (January).
1899. Cuba—*Curioso Americano* (July).
1903. Canary Islands—*Filatelia Universal* (January).
1904. Natal—*Stamp Recorder and Collectors' Exchange* (August).
1905. Azores—*Açores* (March).
1906. British Guiana—*British Guiana Philatelic Journal* (December). And see 1880.
1907. Uruguay—*Uruguay Postal* (November).

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\* A prospectus of this was issued, but copies of the Journal are not known (see 1913).

1910. Commonwealth of Australia—*Australian Stamp Journal* (November).  
Union of South Africa—*South African Philatelist* (November).
1912. Rhodesia—*Rhodesian Philatelist*.
1913. Japan—*Numismatic and Philatelic Journal of Japan*. And see 1897.
1920. China—*Stamp Topics* (April).  
Latvia—*The Baltic Philatelist*.

The existence of forgeries of postage-stamps so early as 1862 led to the publication of detailed comparisons between genuine and forged specimens. The first list of these to be published in this country was a translation from the French of M. Moëns, under the title "On the Falsification of Postage Stamps; or a General Nomenclature of all the Imitations and Forgeries, as well as of the various Essay Stamps of all Countries," translated by E. Doble. The work itself was of little account, and it was completely overshadowed by the more searching, and one might almost say inspired, work, "Forged Stamps: How to detect them," by Thornton Lewes and Edward L. Pemberton, published the following year (1863). This small work contained but a score of pages of description, and it is significant that the standard work on the same subject to-day, "Album Weeds," by Rev. R. B. Earée, is in two substantial volumes of 1,296 pages.

The publication in the form of separate volumes of more or less specialised studies of the stamps of single countries is of more recent origin; and so active have philatelists been in the output of monographs that hand-books are now being made available on all the chief countries of philatelic interest, as well as on all phases of special study, e.g., manufacture, reprints, essays, proofs, etc.

Perhaps the best idea of the extent to which the

literature of philately has developed may be gained from a few particulars of the philatelic section of the "Bibliotheca Lindesiana," undoubtedly the most complete library of works on stamp-collecting ever brought together. It is now the property of the British nation, having been generously bequeathed in 1913 to the Trustees of the British Museum by the late Earl of Crawford, K.T.

Lord Crawford's philatelic library was founded in 1901 by the purchase of the collection formed by Mr. John Kerr Tiffany, a lawyer of St. Louis, Missouri. For two decades, 1870-1890, Mr. Tiffany had been an indefatigable collector of printed matter relating to the hobby, and had the field of philatelic bibliography practically to himself during most of that period. After Mr. Tiffany's death, the collection remained idle until acquired by Lord Crawford, who from 1901 set himself to bring it up to date, and to complete and perfect it in every possible way. His lordship was able, by the acquisition of other libraries, to add many of the missing works to the collection; and with the aid of Mr. E. D. Bacon, the cataloguer of the philatelic section, it was brought, in a comparatively few years, to a stage of completeness rarely to be attained in any kind of specialised library. If placed in a continuous line, the books comprising this philatelic library would require a run of upwards of three hundred feet of shelving!

The Crawford library, from its comprehensive character, contains much that is of little or no importance in the value of the works as contributions to philatelic study. Every printed work relating to the hobby is properly included in the collection; but the student of stamps, who is not necessarily a bibliophile, is chiefly concerned with the works which are the most authoritative on their respective subjects, or which are the most stimulating to further development of the study of the stamps dealt with. Of such works there have been many, and the philatelist of the present day is fortunate indeed in the

legacy of literary records which have been left him by the ablest of the many able philatelists of the past.

It would be beyond the scope of the present work to offer anything approaching a full bibliography of philatelic literature; such a record is now accessible in the "Catalogue of the Philatelic Library of the Earl of Crawford, K.T." I have, however, compiled a short list of the works in the English language, which will be the most helpful to the new student, and which should have a place in the working library of every philatelist. In presenting this list, I would urge that the student of the stamps of a single country, or group of countries, should not limit his reading to works on the stamps in which he is immediately interested. The specialist, who hopes to discover all there is to be known about the stamps of his own choice, will certainly fail to achieve his object if he neglects to follow the outlines of the development of research in other philatelic pastures, for it must frequently happen that problems confronting the collector of the stamps of one country are of a like character to those which have already been solved by specialists in other channels of philatelic study.

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## APPENDIX.

### PHILATELIC TERMINOLOGY

**Adhesive.**—A stamp which has to be affixed to a letter or postal packet by gum or other mucilage, as distinct from a stamp actually printed on the envelope, postcard or wrapper.

**Aero stamp.**—One used for prepaying postage on matter sent by air mail.

**Albino.**—A term applied in its general dictionary sense to an impression from an uninked stamp die or plate; that is to say, without colour.

**Aniline.**—A coal tar colour, but in philately it is applied to many brilliant tones which are readily soluble in water. A stamp printed in true aniline ink invariably shows the colour saturated through the paper to the back.

**Barred Stamps.**—Remainders of certain old issues of Spain, Costa Rica, etc., were cancelled with printers' rules or "bars."

**Batonné** paper is watermarked with lines not close together, but as if ruled for guidance in writing.

**Bisect**, or bisected provisional.—A stamp cut in half for use as two separate stamps, each of one half the value of the whole. For example, when a post office runs out of  $\frac{1}{2}$ d. stamps, it has happened that they have cut 1d. stamps in half, and used them as  $\frac{1}{2}$ d. stamps.

**Bleuté** is a term applied to the bluish discolouration of the paper of some stamps which has resulted from chemical reaction, set up by the "size" (in the paper), the ink, or the gum.

**Block.**—An unsevered group of stamps, not less than four, thus



Compare "Strip."

**Bogus.**—A label which, while purporting to be a postage stamp, never had any genuine existence as such.

**Burelé**, or burelage.—A fine network printed over the whole or part of the front or back of the stamp, as a protection against forgery. See the stamps of Alsace and Lorraine (front), or the 1d. Queensland, 1894-95, with a broad burelé band extending across the back. It is also *similar* to "Moiré."

**Cancelled.**—Remainders of Mauritius stamps were overprinted "CANCELLED."

**Cancelled to order.**—Stamps which have not been actually used in the post, but which have been obligingly postmarked to satisfy collectors of used stamps. Generally they retain their full gum, most of which is lost in a genuinely used stamp.

**Chalky**, or chalk-surfaced paper, indicated in many catalogues by the initial "C."—This is a paper which has been coated on the printing side with a solution of chalk and gum or size; it produces a more brilliant but more *fugitive* colour impression. (Compare "Fugitive.")

**Cliché.**—One of the units making up a printing plate for producing a sheet of stamps; strictly it is only correctly applied in surface-printing, but it is not uncommonly used in reference to the units laid down on a lithographic stone or steel plate.

**Colour trials.**—Proofs in colour made by stamp printers for experimental purposes, and to enable officials to make a suitable selection of colours.

**Comb machine perforation** is the work of a machine which at each blow perforates three sides of each stamp in one row; a second blow, after the paper has been moved up, completes the perforating of the first row, and so on to the bottom of the sheet.

**Commemorative.**—A stamp issued in commemoration of some event or anniversary.

**Compound perforation.**—When the gauge of the perforations on a stamp is not the same all round, it is a compound perforation. Usually a compound perforation only consists in two differences of gauge, the top and bottom being in one gauge, and the sides in another. In describing such a perforation in the catalogue the horizontal perforation (*i.e.*, at top and bottom) is mentioned first and the sides next, thus, "compound perforation 15 by 14" or "15X14."

**Control.**—A record letter or number usually printed on the margin of the sheet, as in the bottom margins of our English stamps; it is not a part of the stamp. In a few countries "control" or protective devices have been printed on the stamp, but the term mainly applies to the letter and number in the sheets of English stamps, from  $\frac{1}{2}$ d. to 1s.

**Cut out; cut square.**—Stamps—not adhesive stamps—impressed on envelopes, wrappers or postcards, which have been cut out in square fashion. Owing to the inconvenience of collecting the entire stationery, many collectors of stamped envelopes, etc., only preserve the "cut square" stamps from them. In some instances such cut out stamps have been available for use when affixed to other postal packets.

**Cut to shape.**—Adhesive stamps of unusual external design, such as octagonal or circular designs, which have been mutilated by being cut round the design. They are never so valuable thus as when they have a good square margin round them.

**Dickinson paper.**—A paper used in the early stamp days, having continuous threads of silk embedded in it. The Mulready envelope was printed on such paper, but very few adhesive stamps.

**Die.**—The original engraving of a stamp design, from which originally the units on the printing plates or stones are obtained by various transfer processes.

**Double impression.**—Two impressions of the same design, or overprint, accidentally printed one over, or nearly over, the other. A similar effect is produced in some cases by a "re-entry" (which see).

**Doubly-fugitive.**—See "Fugitive."

**Duty-plate.**—Where one design is common to a series of stamps, or to a group of colonies, the main portion of the design of all these is printed from one plate, called the *key-plate*; the sheets thus printed from are then put into the press again, when, by means of another plate called the *duty-plate*, the denomination and perhaps the name of the Colony are printed in the same or in a different colour. It is the key and duty-plate system of economical working that makes many of our modern colonial stamps, and the colonial stamps of France and Portugal, so monotonously similar.

**Electro, Electrotypé.**—A reproduction of an original die or plate formed by electro-deposit, usually of copper, but often of steel, nickel, or silver. The units of a stamp plate may be separate electros, or clichés, or the plate may be electrotyped as a whole.

**Embossing.**—The effect produced by the stamping of paper between two surfaces (or dies), one having the design in recess, and the other (the "counterpart") in relief. Embossing may be plain or with colour.

**En creux.**—See "Line-engraved."

**En épargne.**—In relief. A die engraved in relief as for surface-printing is engraved *en épargne*.

**Entire.**—Used in connection with stamped postal stationery (envelopes, postcards, wrappers, etc.), to denote the complete stamped article, as distinct from "cut square" (which see). It is also now much used to denote an adhesive stamp which is preserved on the original envelope, i.e., "on entire."

**Error.**—A misprinted stamp which has got into circulation, inaccurate as to either design, inscription, colour or paper.

**Essay.**—A proposed stamp, which has not been adopted, or which, if adopted, has been modified in some particular. In a broader sense the French use the term "essai" to indicate proofs and colour-trials.

**Facsimile.**—Nothing more or less than a forgery.

**Fake.**—A stamp which has been tampered with to make it appear something other than it really is.

**Fiscal.**—A stamp used for revenue purposes other than postage. F.C. is a commonly used contraction to denote that a stamp has a fiscal cancellation, as distinct from a postmark.

**Fugitive ink.**—Specially prepared printers' ink which is used on many modern stamps to prevent used stamps having their cancellations removed so that they might be used again to the detriment of the revenue. *Singly-fugitive ink* is a protection against cleaning off postmarks; *doubly-fugitive ink* is also a safeguard against the removal of pen cancellations in writing ink.

**General collecting.**—In its broadest sense this term implies the collecting of stamp issues of the whole world, but where the collection is limited to large groups, e.g., the British Empire, it may still be a general collection, as distinguished from a specialised collection. Compare "Specialise."

**Granite** paper has small unbleached fibres in it, usually easily visible on the back of the stamp.

**Grille**.—A plain rectangular embossing on some of the early United States and Peruvian issues; a protection against cleaning stamps for re-use.

**Guide-lines**.—Fine lines scratched or drawn on the plate to guide the operator in transferring impressions of the stamp; they are generally removed, but are sometimes forgotten, or may not be conveniently removed without injury to the stamp design.

**Guillotine perforation**.—Produced by a single straight line of perforating punches, which perforates one line, in one direction at a time. Compare "Comb."

**Hair lines**.—Thin lines drawn across the outer angles of some of the early British stamps to identify impressions from a particular plate. Compare "Guide lines."

**Harrow perforation** is an uncommon form of perforating, in which the punches are set to perforate all the stamps on a sheet at one blow.

**Head-plate**.—Sometimes applied to the key-plate, which produces one part (frequently a head or portrait), and requires an impression from a corresponding *duty-plate* (which see) to complete the stamp.

**Holed stamps**.—Spanish stamps used on telegrams were cancelled by punching holes out of them.

**Imperforate** (contraction: imperf.)—A stamp which has not been perforated or rouletted.

**Imprimatur**.—"Let it be printed." Early sheets of stamps submitted by the printers to the competent authorities for their approval and sanction to proceed may be preserved on record as imprimatur sheets. Stamps obtained from such sheets, if broken up, may present some feature—e.g., the absence of perforation or gum—which indicates their origin.

**Imprint**.—The name of the printer or manufacturer in many cases is found as an imprint in the margins of the stamp sheets; not uncommonly it is found in minute lettering below each stamp; occasionally also it occurs on the back of a stamp.

**India paper**.—A thin soft paper much used for engravers' proofs.

**Irregular perforation**.—When the gauge of the perforation is not uniform throughout the line of punches or perforations.

**Issue sheet.**—The sheet of stamps as issued to the post offices; it may be only a portion of the original sheet of paper (see "Mill sheet"), or only a portion of the sheet as printed.

**Jubilee line.**—A plate-high line extending round the plate to protect the edges of the outer stamp clichés from wear under the running-off strain of the inking rollers; such lines print in colour in the sheet margins. The name was given to it as it was introduced for the British stamps in Jubilee year, 1887.

**Key-plate.**—This has been explained under "Duty-plate," to which it is complementary.

**Knife.**—The technical term for the shape to which paper is cut by knives into blanks, for folding into envelopes.

**Laid** paper has a texture of lines *close together*, usually with other lines crossing them wide apart.

**Line-engraved** is applied to stamps printed from plates engraved in recess. Synonymous terms are intaglio, recess-plate printed, *en creux* and *taille-douce*.

**Lithograph** (contraction: litho).—A process of flat printing from designs drawn or transferred upon stone, but in modern times certain metal surfaces have been used as substitutes for lithographic stone.

**Locals.**—Postage stamps whose franking value is restricted to a limited area, such as one town, or district, but of no postal value for general national or international circulation.

**Matrix.**—A mould for casting, made from a die (which see).

**Mill sheet.**—The full sheet of stamp paper as delivered from the mill; it may be cut down into printers' sheets and again into issue sheets.

**Mint.**—A stamp in "mint" state is an unused stamp in pristine condition, with full gum; the American expression "in post-office state" is a better one than "mint."

**Mixed perforations.**—Where stamps have been found to be badly perforated in the sheet, in some countries strips of paper have been patched over the parts, on the gum side, and the parts re-perforated. The term "mixed" has gained currency to apply to, though it does not correctly describe, the character of these varieties.

**Moiré.**—See "Burelé."

**Mounted.**—A "cut to shape" stamp (which see) to which faked margins have been added.

**Obsolete.**—Stamps withdrawn from circulation, and no longer valid in the post, are "obsolete."

**Original gum** (contraction "O.G.").—A stamp having its gum fully preserved, as in a "mint" specimen, is sometimes described as "with original gum," or "o.g."

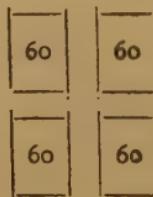
**Overlay.**—In making ready a surface-printing plate at the press an impression is taken, and over the weak parts extra thicknesses of paper are patched; the patched sheet fixed in position on the tympan or frame of the printing press regulates the pressure in printing. The French term is *découpage*.

**Overprint.**—An inscription or device printed on a stamp additional to its original design. A "surcharge" is an "overprint," but an "overprint" is not always a "surcharge."

**Pair.**—Two stamps unsevered. A "pair" is usually thus [ ] , but when it is [ ] it is generally qualified as a *vertical pair*.



**Pane.**—A sheet of stamps as printed is often grouped into "panes" of convenient size for sub-division. Many of our colonial stamps are in sheets of 240, in four panes of 60, thus:—



**Paragraph.**—A flourish at the end of a signature, or a contraction of a signature.

**Patte.**—The flap of an envelope was known among the early collectors by the French term *patte*, and the ornament, if any thereon, the *rosace* or *tresse*.

**Pelure.**—A thin hard paper, usually of a greyish colour.

**Pen-cancelled.**—A stamp cancelled in writing, as distinct from a postmarked stamp.

**Perforation, Perforated** (contraction Perf.).—The commonest form of separation devices for postage stamps. Strictly, perforating implies the punching out of clear discs of paper, as distinct from rouletting, which pricks or punctures the paper without removing any.

**Philately.**—The word now universally recognised as the name of the hobby of stamp-collecting. Its derivation from the Greek is somewhat far-fetched, *philos* (fond of), *ateleia* (exemption from tax). The postage stamp is regarded as exempting a letter from any further charge, so philately is a fondness for these little labels which exempt letters from taxation. The general pronunciation is "fil'at'elly." but when in doubt as to how to pronounce the word say "stamp-collecting." The adjective is *philatelic*, and a person who pursues the philatelic hobby is a *philatelist*.

**Pillars.**—The device used to cancel the space between the upper and lower panes in a post-office sheet of British stamps.

**Plate.**—The composite reproductions of the die, from which the stamps are actually printed. In philately it is also used to represent the complete form of a sheet of stamps, and "plating" is the art of reconstructing separated stamps into their original sheet form, a task in which advanced collectors find much interest and satisfaction.

**Plate number.**—Plates are sometimes numbered in the margin, and in the case of many of our early English stamps the plate number is incorporated in the stamp design.

**Postal-fiscal.**—A fiscal stamp which has been authorised for use as a postage stamp.

**Postmark** (contraction, pmk.).—A term applied generally to every official form of impressed mark used on stamps and letters by the post office.

**Post-office sheet.**—See "Issue sheet."

**Post-office state.**—See "Mint."

**Pre-cancelled.**—Some countries supply stamps in sheets already cancelled to large users of the mails, under conditions which, while precluding any possible abuse, save the post office time in handling big rushes of mail. The pre-cancelling is frequently done in the printing press and looks like an "overprint."

**Proof.**—An impression from the die or plate, usually in black, but sometimes in colour (see "colour trials"); proofs may be pulled at various stages in the progress of the engraver's work to enable him to see the effect, and the printer pulls proofs from the plate to submit for the approval of the issuing authorities.

**Provisional.**—A stamp issued during a temporary emergency for want of a more suitable stamp.

**Quadrillé** paper is watermarked in small squares or oblongs.

**Re-entry.**—A second application of the transfer roller on an engraved plate in any one position. Where the two entries do not exactly coincide, the result in the printed stamp is the duplication of some part or parts of the design. As the variety originates on the plate, and not in the printing, it is not to be confused with a "double impression" (which see). American equivalents are "shifted transfer" and "double strike."

**Re-issue**, as the name suggests, is a stamp issue which, after having become obsolete, is again brought into use and rendered once more available for use in the post.

**Remainders.**—When a stamp issue is withdrawn from circulation and superseded by another series, some governments sell their remainder stock of the old issue to the stamp trade.

**Reprint.**—A stamp which has been *reprinted* after it has gone out of use, the reprinting being done either by the Government or by private speculators who have acquired the plates. Strictly speaking, a reprint must be an impression from an original plate, or at least a plate derived from the original die.

**Retouch.**—Usually implies a retouching by hand-engraving of parts of the design or designs on a plate or stone to improve defective transfers or to remedy defects caused by damage or wear.

**Revenue.**—Where the word is used alone in a stamp inscription, or overprint, it indicates that the stamp is intended for fiscal use. "Postage and Revenue" indicates the stamp is, or was, available for either purpose.

**Roulette, rouletted.**—A means for separating stamps on a sheet which differs from perforating, as it only pierces, but does not punch out the paper.

**Seebecks.**—Many of the pretty labels issued by some of the South and Central American Republics were due to the ingenious speculation of the late Mr. N. F. Seebeck, who sold vast quantities of the stamps to collectors. All the stamps made under the Seebeck contracts are dubbed "Seebecks."

**Se tenant**, unseparated.—A term used when describing two or more varieties of one stamp joined together in a pair or strip.

**Sheet.**—Compare "Issue sheet" and "Mill sheet."

**Single line perforation.**—See "Guillotine."

**Spandrel.**—Any triangular, or irregular triangular, space in a corner of a stamp design, inside the outer frame-line.

**Specialise.**—To concentrate one's efforts upon the study and collection of a particular group of stamps, e.g., of one country, or one group of countries, or one issue, or one type of stamp.

**Specimen.**—The word "specimen" (or an equivalent muestra muster, saggio, etc.), is overprinted on stamps distributed as samples to post-offices, and to postal administrations to acquaint them of new issues, or to exhibit samples of stamp printing.

**Stereotype.**—A reproduction of an original die, or plate, or setting of type by means of papier-maché or plaster moulds from which the stereotypes are cast in molten metal.

**Strip.**—Three or more unseparated stamps in a row. (Compare "pair" and "block").

**Sulphuretted.**—Some colours, on exposure, are liable to change through reaction with sulphur in the atmosphere, generally blackening the whole or part of the design; peroxide of hydrogen is applied to de-sulphurise stamps so disfigured, restoring them to their original colour.

**Surcharge** is an "overprint" which alters, or modifies, or emphasises the face value of a stamp. A term loosely and incorrectly applied to any "overprint."

**Surface-printed.**—Printed by the ordinary typographic or book-printing method.

**Taille douce.**—See "Line-engraved."

**Tête-bêche.**—In printing stamps in sheet form sometimes one or more of the units on the sheet is inverted. The result is that you can sometimes get a pair of stamps, one of which is the right way up, and the other is upside down. That is called

a tête-bêche pair. Suppose the letter A stands for a stamp design, a tête-bêche pair might be either 

A	V
---	---

 or it can also occur as a strip 

A	V	A
---	---	---

 or in a larger block ; it cannot, of course, exist as a single specimen. Sometimes when the irregularity is not strictly an inversion but one of the stamps is printed sideways 

A	<
---	---

 it is called "semi tête-bêche."

**Toned paper.**—Paper with a slight tint.

**Tresse.**—See under "Patte."

**Trials, Trial colours.**—Proof impressions, from die, stone or plate, to determine if the designs are correctly reproduced, or to assist in the selection of suitable colours.

**Type.**—A representative common design for a stamp or series of stamps.

**Type set.**—Stamps printed from a setting of printers' ornaments and type.

**Typographed.**—See "Surface-printed,"

**Used abroad.**—A stamp of one country recognisable by the postmark as having been used in another country.

**Variety.**—A slight variation from the normal design or type.

**Watermark** (contraction, wmk.).—The device, letters or figures formed in the substance of the paper during its manufacture.

**Wove** paper has an even and closely interwoven texture like that of cloth. (Compare "Laid.")

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